

# PACIFIC COAST ARCHITECT

WITH WHICH THE INSPECTOR IS COMBINED

VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / JANUARY 1928 / NUMBER ONE

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# PACIFIC · COAST · ARCHITECT

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VOLUME XXXIII · SAN FRANCISCO AND LOS ANGELES · JANUARY 1928 · NUMBER ONE

## I.

### THE ARCHITECTURE OF THE MOVING PICTURE

[[BY ZOE A. BATTU]]



IF YOU would value, as part of your reference file, new, convincing and fresh proof of the significance of architecture in the lives of people and nations, consider the moving-picture industry and the part architecture plays in its production problems. Take, for example, any of the major historical dramas of the silver screen. Here there must be conveyed to the audience a sense of regal magnificence, of princely splendor, of voluptuous and mighty extravagance. Hand in hand with all this pageantry goes, perhaps, conditions of poor, ground-down and wretched meanness—both elements existing in the life, the day, the people that the plot seeks to interpret.

The costumes of the period and the unfolding of the plot contribute their part to these ends, but these factors would be almost as blank pages without the proper architectural background. Architecture stands here, as it always stands, the open, the legibly written, the clear, the irrefutable book in which all may read the tale of how the men of any day, age, clime or social order lived and made contribution to the drama that is history. In their architecture, its forms and purposes, any given people write a lucid, illuminating record of their debasements and exaltations; tell minutely the story of the life that moves swiftly or slowly about them in their cities, streets and homes.

Thus, by the nature of the moving picture, architecture is indispensable to clear and successful interpretation. The several forms of spoken drama may be and are very creditably and intelligently presented without detailed architectural settings, but this silent drama permits of nothing but fairly accurate, well-executed architecture or much of the spirit and motive of the plot would be lost to the audience.

In the industry at the present moment there exists a keen consciousness and appreciation of the importance of good architecture, but this has not always been so. In moving-picture history can be cited many examples of architec-

tural settings which bore little truthful, faithful or accurate relationship to the plots, historical periods, places and people of which they were supposed to be a part. Imagination without intelligent direction and the desire for the super-spectacular had little patience for historical research and the value of exactness in small things.

The desire for the spectacular still looms large in its proportions, but in this connection it must be borne in mind that moving pictures deal with make-believe and wonder lands. It is the inalienable right of these lands to contain elements of fanciful exaggeration that would hardly be tolerated by the academic standards of saner and more prosaic worlds. However, in the main, it must be noted that this industry now cultivates a wholesome respect for historical accuracy. The larger producing companies maintain extensive research libraries and have on their staffs expert research workers, whose work it is to supply accurate architectural, decorative and costume principles for any given script. In the smaller as well as the costlier productions a carefully studied relationship between the architecture and the other factors of the play is now plainly noticeable. The principles, at least, are sound and correct; they may be somewhat magnified, but they are seldom atrociously mutilated and indiscriminately mixed as was often the case during the embryo days of the industry.

As to the technique of moving-picture architecture and its acquisition by the aspirant to the work—this is something that has made its own laws as it went along. Due to the fact that one day an art director or architect may be called upon to re-create a Wild West town, the next day an Oriental street scene and the next day a Renaissance cathedral, he must be a person of more than ordinary versatility and artistic adaptability. Added to this are the problems of creating all sorts of optical illusions, while the factors of illumination and lighting are very involved indeed, and call for a high degree of expert knowledge in order to secure the wanted effects and avoid costly delays. Only one whose

basic art training is very sound and thorough can qualify for a position in the designing and draughting rooms of the moving-picture lots. Where such persons learn the tricks that make their knowledge and training adaptable to the purposes of moving-picture production is a mystery, known only to the individuals who have mastered the art. It is a case of each man being his own teacher, for the cinema industry as yet has no representation in the curriculum of university extension organizations, and no enterprising person has set up a school for teaching the technique of production.

In the actual execution of the sets for a picture, the architectural departments of "movie" land follow a course contrary to that of the regular architectural office. The final version of a script is given to the art director, who makes perspective sketches of the several interior and exterior scenes. He is largely concerned with securing dramatic effectiveness and atmosphere, disregarding elevations and similar mechanical considerations. These sketches are turned over to the draughting department, whose work it is to figure out and provide a set of working drawings that will carry out the ideas indicated by the art department.

These two steps sound simple enough in the telling. In practice they are not quite so simple. Perspective must frequently be handled to give a set much greater length, width and height than it really possesses. No small part of the suggestive power of the motion picture lies in its varied values of light and shade. Within a single moment, a room or stretch of street may have to have several different light values and areas; at another moment the values may be shifted or the whole appear in a white, clear light. This means that rare judgment must be exercised to determine what details shall be put in and what left out and what factors shall be given pronounced value, while avoiding undesirable distortion. Therefore every detail—everything that will cast a shadow—must be worked out and scaled so that its value under all and changing light conditions bears a proper relation to the spirit, motive and action of the plot in its several stages of development and various dramatic moments.

Nowhere is the make-believe element of the moving pictures more strikingly evident than in set building and the uses of materials. The sets are, of course, temporary, and production costs must always be kept in hand, and this has led the industry to develop remarkable ingenuity in the use of relatively few materials. Brick and stone walls are made of cast plaster, textured and colored in imitation of the desired material. Plaster board, Celotex and similar composition wall materials are other standbys

of the set builders, whose abilities of improvisation enable them to produce an unbelievable number of effects with these mediums. The sets are all front and no back and are built in portable sections so that they may be readily shifted about.

While a set is obviously temporary and may be used only once, it frequently happens that it serves in several capacities, each one differing from its original purpose. On the Hollywood lot of the United Artists is a street set which began life as a Bagdad scene in Fairbank's "Thief of Bagdad." Presently it functioned as an Arabian street scene in "The Son of the Sheik." Still later it lived faithfully up to the requirements of a Venetian thoroughfare, and again was wholly satisfactory in lending suggestive atmosphere to a bit of old Spanish life. To secure these differing requirements of locale and time, it was, of course, necessary to make various changes in the facades of the buildings, doorways, roofs and windows. That this was done without the public ever suspecting the facts of the case, and without demolishing the basic foundations of the set, is an accomplishment paying high tribute to the versatility of the designers, architects and builders of the United Artists' lot.

From this brief glimpse into the architectural practices of Movie Land, we perceive that the industry has evolved an architecture and ways of doing things entirely its own and adapted to its peculiar problems of production and audience appeal. It is very evident that architecture in this case has mass attention focused upon it to a greater degree, perhaps, than in any other circumstance of modern life. Without question, the numerous moving pictures portraying life in California and in the Spanish home and bungalow have rendered as great a service in bringing new residents to the State as the several co-operative development organizations with their high-priced and well-worded advertising. There are few people immune to the lure of this land and its architecture as the "movies" so vividly and romantically set it forth. Every newcomer to the State cherishes an ambition to acquire a Spanish or California home as soon after his arrival as is humanly possible. His preconceived notion of what that home will be like is never hazy, for has he not seen it time and again in the "movies"? In the light of these facts, the moving-picture industry appears as one of the most potent allies that the architectural profession has in the work of cultivating a general architectural consciousness and awareness, plus an appreciation of the inseparable relation home and civic architecture bear to the life of the individual in those emotional and esthetic phases which are the mainsprings of his happiness or unhappiness in this world.





SKETCH FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST





SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST







SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST





ABOVE—SKETCH; BELOW—ACTUAL SET FOR MOVING PICTURE, "THE DOVE"







Bel-Air Administration Building

## A NOTEWORTHY LAND DEVELOPMENT

[BY ALLAN E. TOMBLIN]



WITHIN the past several years the subject of closely restricted and architecturally controlled subdivisions has come in for a great deal of attention and experimentation. Southern California has seen the launching of several such enterprises of some dimensions and note, and Northern California has been the center of several more. But by far the most ambitious, well-planned and far-reaching effort of this kind to date is embodied in Bel-Air and Bel-Air Bay in the Los Angeles territory.

Bel-Air in its entirety comprises some 22,000 acres of varied topography; within the area are gently sloping foothills and valleys and canyons with sharply pitched sides. Its seven miles of ocean frontage, composing the shore line of Bel-Air Bay, by fortunate chance lie generally east and west, rather than due north and south, as is the case with the rest of the California coast line, its bays and harbors. It is the ultimate aim to develop and improve this entire area and 75 years is the time allotted for the work.

Of this area, 31 acres, fronting the ocean shore, are now under development as Bel-Air Bay and Country Club, and 4500 acres are also in process of building and occupation as Bel-Air Township. The plans throughout the project are characterized by a lack of speculative, temporary or compromise features, in order that the completed enterprise, in all its factors, will conform to an equal standard in materials, workmanship and design. The administration building, as befits a structure which will serve as the business and administrative center for so great a project for 75 years or more, is a building of solid, permanent construction and finished beauty.

That buyers in Bel-Air may have to leave little to chance, wood-carving, furniture-making and metal-working shops have been established as regular departments of the organization, and Bel-Air owns its own nurseries and horticultural experimental gardens. These latter have collected to date some 100,000 plants and trees—many of them of rare and little known varieties. Government permits have been obtained to bring in seeds and cuttings from foreign countries, so that within a few years the Bel-Air nurseries will possess unusual value for those interested in garden craft. If the Bel-Air home

builder does not care to avail himself of the services of the furniture shops, the metal-working shops or nurseries, he is free to seek other sources, but so appreciative of these facilities are the residents and builders that these departments are kept constantly occupied.

Within Bel-Air proper, home architecture may partake of any style or period favored by the builder and his architect, and any architect of good standing may be retained. The plans must, of course, be submitted to an architectural committee to determine their conformance with certain standards of design and workmanship and the harmony to the general scheme and purpose. In the Bel-Air Bay tract the homes must all follow the principles of architecture found on the shores of the Mediterranean, and these plans must likewise be submitted to and approved by a committee. While no home may be built from unauthorized plans, no attempt is made to



Patio, Bel-Air Country Club. C. M. Winslow, Architect

impose petty or obnoxious restrictions upon the builder or his architect. It is the general purpose of the men who head the Bel-Air project to provide a homesite of ideal physical and social environment and to leave the purchaser to function as he sees fit, so long as his plans do not run violently contrary to the general purpose.

The landscaping and engineering plans are of special interest and set a high new standard in projects of this nature. The size of the area makes it necessary that for each specified division of it there shall be a community and shopping center, composed of small shops, theaters and offices. This will make several such units in the ultimate development of the 22,000 acres. These are provided for in the present plans, and control as exercised by the Bel-Air Corporation assures architectural harmony and conformity of the buildings. The areas set aside for homes are so located and landscaped that each site commands a spacious view of the outlying country side; while boulevards and roadways swing in wide, long curves and vistas through the valleys and over the hills.

Wherever possible those natural features of the landscape, such as small or large trees and masses of rock formations, are left intact in their rugged and primitive beauty. Creeks, small waterfalls, natural pools and the like are also carefully preserved and worked into the landscaping scheme. Bridle paths have been laid throughout Bel-Air, and where these must cross a boulevard or main thoroughfare, they are run beneath the roadway. No electrical wiring for any purpose whatever is permitted above ground. Everything of this nature goes into underground conduits, entirely eliminating poles and strung wires.

History tells us that the Bel-Air region has a tradition and lore to which the Indians, the early Spanish explorers and the Mission Fathers each contributed his rich share and store. Now comes a race to mingle an old tradition with a new; to say that 75 years hence Bel-Air will be thus and so. Seventy-five years, as measured by the life of men, is a long time—so long that those future and unknown heirs of Bel-Air will, no doubt, love to tell, as part of its tales and traditions, those plans the men of today have created for the achievement and assurance of a rare and lasting beauty.

#### A CORRECTION

At the request of Mr. Atlee B. Ayres, we wish to correct the statement under views of the Municipal Auditorium, San Antonio, Texas, published in the December PACIFIC COAST ARCHITECT. The architects for this building were Atlee B. Ayres, Robert M. Ayres, George Willis and Emmett T. Jackson, associated.

#### NEW AND RECENT BOOKS

*American Country Houses of Today, 1927.* With introductory text by Alfred Hopkins. Best examples of work of 36 leading architects, mostly in California. 158 full-page photographs of exteriors, interiors, plans, details and grounds. Size 8½x11 inches. Bound (rAB), \$12.50.

*American Apartment Houses of Today,* by Sexton. Plans, details, exteriors and interiors of modern city and suburban apartment houses throughout the United States. 300 illustrated pages. Size 9½x12½ inches. Bound (rAB), \$16.00.

*Spanish Influence on American Architecture and Decoration,* by R. W. Sexton (associate editor of The American Architect). About 250 pages and 200 illustrations. Size 9x12 inches. Bound (rB), \$10.00.

It contains 263 pages of photographic illustrations of exteriors, interiors, furniture, ironwork, roofing materials, walls, tiles, etc., of houses after the Spanish style in various States, and especially in Florida and California. A few of the architects whose best work appears in this

book are: George Washington Smith, Wallace Neff, Wm. Templeton Johnson, Willis Polk & Co., Addison Mizner, Clarence Tantau, R. I. Stringham and C. C. Dakin; and many others. Let us send one to you.

*Old Architecture of Southern Mexico,* by Garrett van Pelt, Jr., A. I. A. 125 pages with about 240 beautiful illustrations, many full page, and very carefully selected. Size 10x14 inches. Bound (rJ), \$10.00.

*Picturesque Great Britain.* About 300 pages of artistic photographs of the architecture and landscape. This is one book of the Brentano's "Picturesque Series," which series also includes Picturesque Palestine, North Africa, Mexico, Canada, Yugo-Slavia, China, Spain, Scandinavia, Germany and Italy. These are extremely interesting books. Size 10x12 inches. Bound (rB), \$7.50.

*Romanesque Architecture in Italy,* by Corrado Ricci. 254 pages of beautifully clear photographs of elevations, interiors and detail. A remarkable book for the price. Size 10x12 inches. Handsomely bound, (rB), \$10.00.

*Forgotten Shrines in Spain,* by Mildred Stapely Byne. 65 illustrations and a quaintly drawn frontispiece and map. Original and attractive binding. Novel size. Bound (rL), \$5.00.

*Cottages, Manors and Other Minor Buildings of Normandy and Brittany,* by Foster. 135 illustrations from photographs and 10 full-page sketches by Louis C. Rosenberg. Uniform with "Cottages and Farmhouses in England," also by Rosenberg. Size 11x14 inches. Bound (rAB), \$12.50.

*American Architecture of the 20th Century,* edited by Oliver Reagan. A series of photographs and measured drawings of modern civic, commercial and industrial buildings. Part II now ready. Each part contains 20 plates, and is complete in itself, and is sold separately. Heavy cardboard portfolio. Size 14x20 inches. Each part (rA), \$8.50.

*Gardens of Rome,* by Garfiel Gaure. With 15 full-page reproductions of water colors by Pierre Vignal. 100 pages of text profusely illustrated with over 120 brown-tone photographs. Unique cover. A handsome gift book. Size 10x13 inches. Bound (rB), \$10.00.

*Water-Color Renderings, Gardens of Rome,* by Pierre Vignal (1855-1925). The 15 water-color reproductions of the above book, in heavy cardboard folder. Introduction by Wm. R. Powell, giving a brief outline of the painter's life, and describing his method of painting. Size 9x13 inches. (rJ). Price, \$5.00.

(We have also two items on Venice similar to the two above items with corresponding prices.)

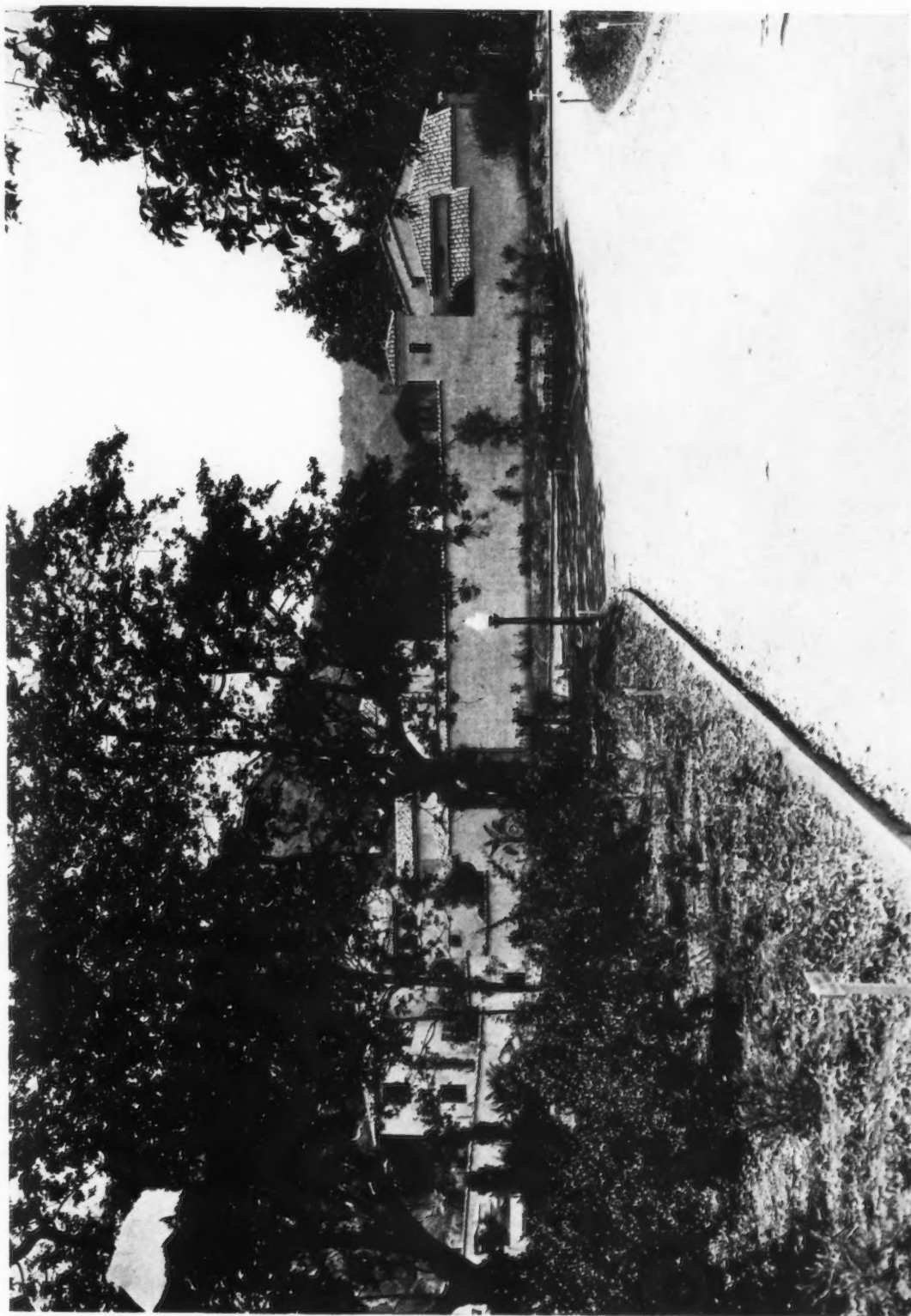
*The House of God,* by Ernest H. Short. 342 pages and 110 full-page photographic illustrations of the most important places of worship throughout the world. This book has been highly recommended by leading architects who have had time to thoroughly inspect it. Size 7x10 inches. Bound (uM), \$7.50.

*Moorish Houses and Gardens of Morocco,* by Jean Galotti. Containing 136 beautiful photographic plates in sepia (text in French), supplemented by 157 line drawings of plans, elevations and details. Some very interesting detail, ornament and design is presented in this work. Size 8x10 inches. Two volumes. Bound (rH), \$15.00.

*Lesser-Known Architecture of Spain,* by Yerbury. Second series. 48 photographic plates. (Portfolio form, \$7.50.) Size 10x13 inches. (Series One similar at same price.) Bound (rH), \$10.00.

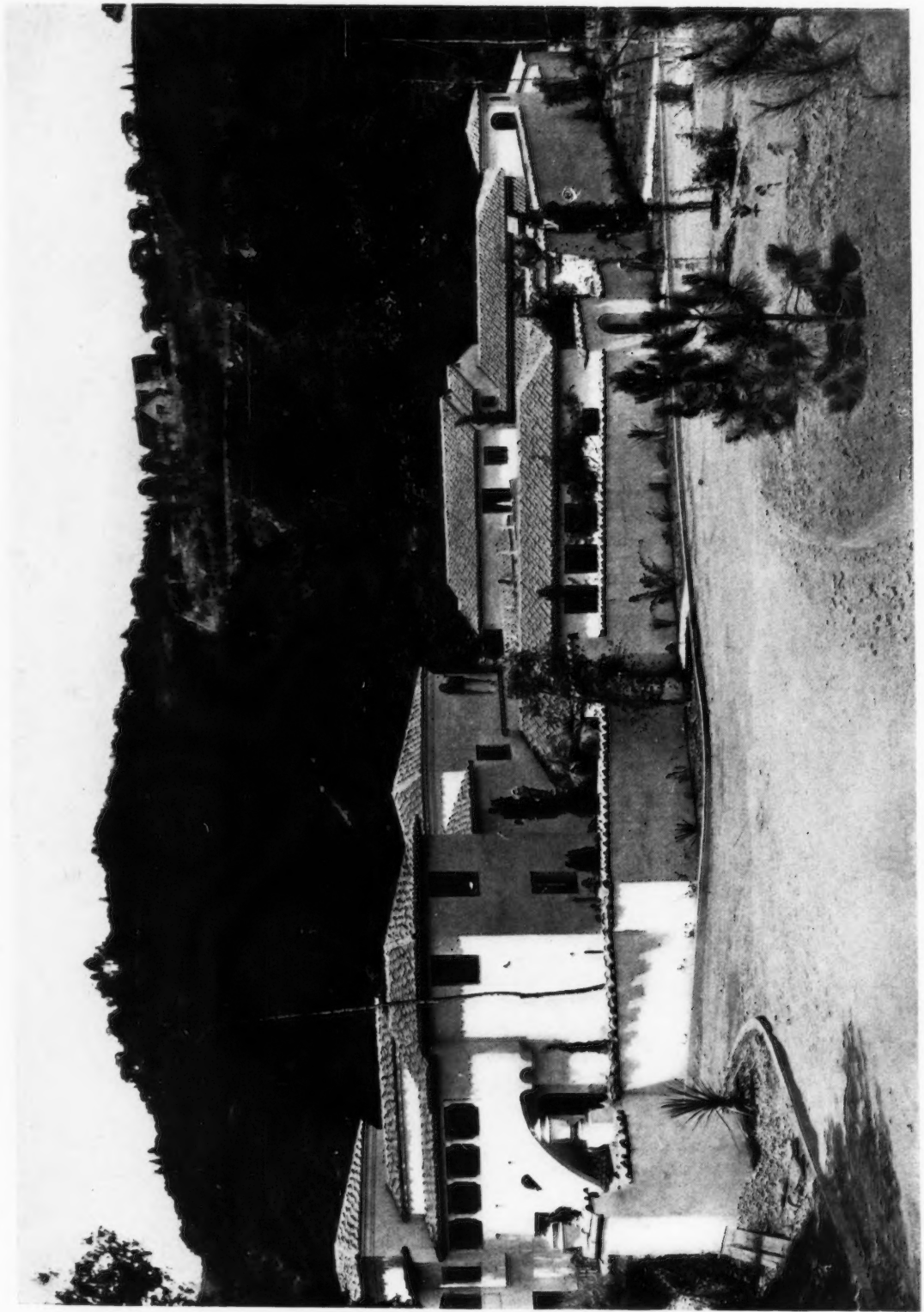
*The Domestic Architecture of the Early American Republic,* by Howard Major. With frontispiece in color and about 200 halftone illustrations. Printed throughout on cameo paper. Handsome buckram binding, stamped in gold, and uniform with Byne, "Spanish Gardens and Patios." Size, 8x11 inches. Bound (rL), \$15.00.





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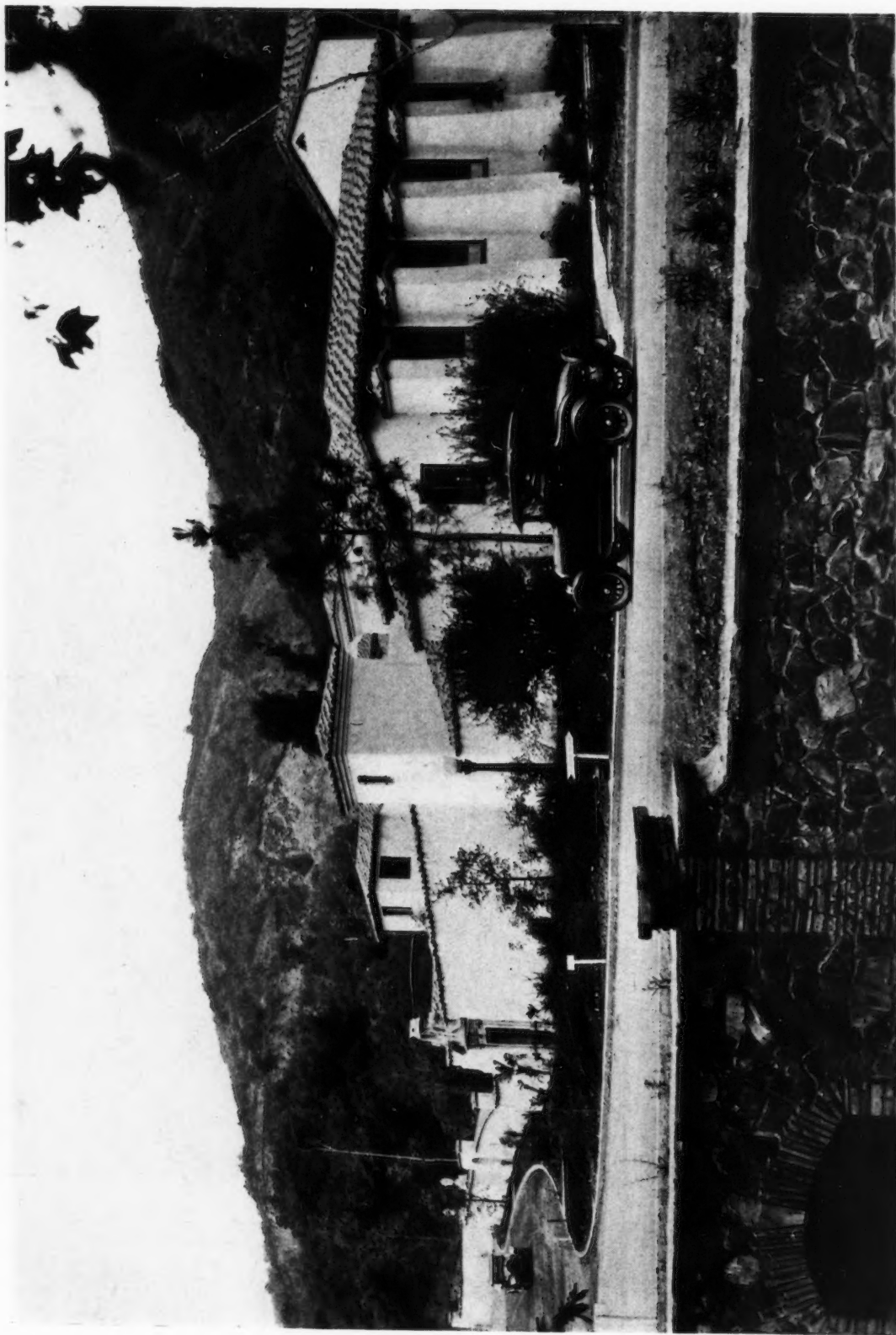
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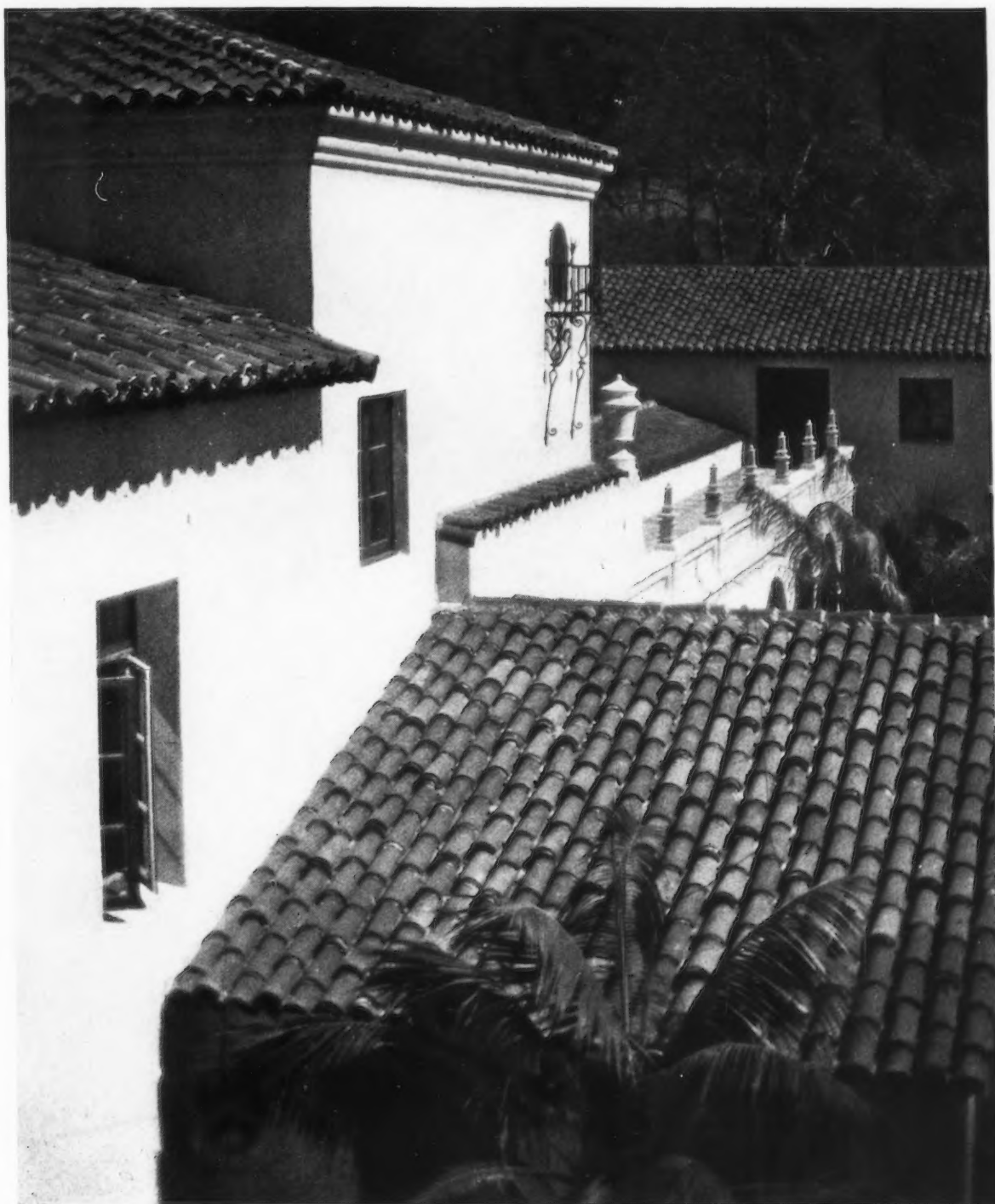
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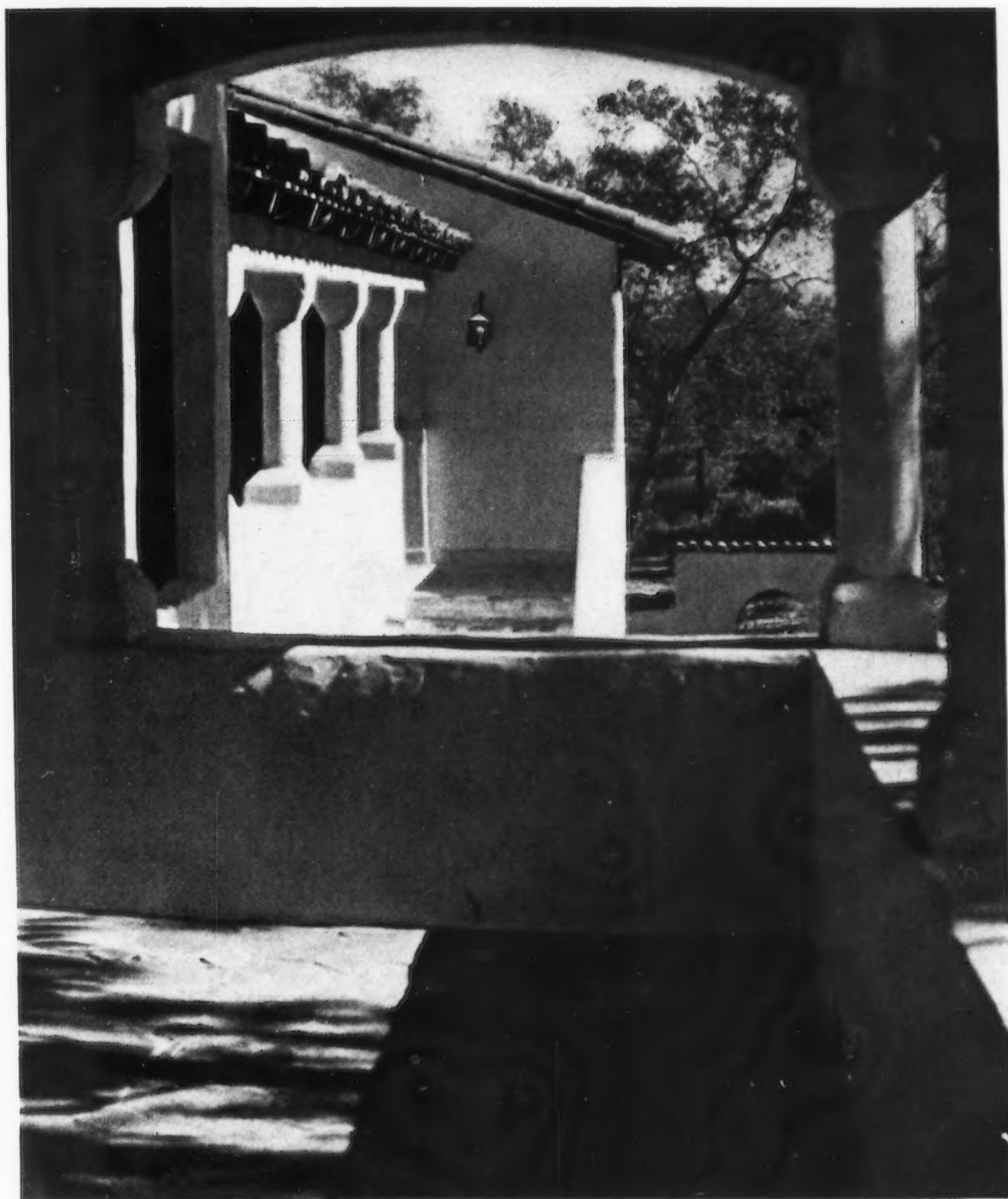




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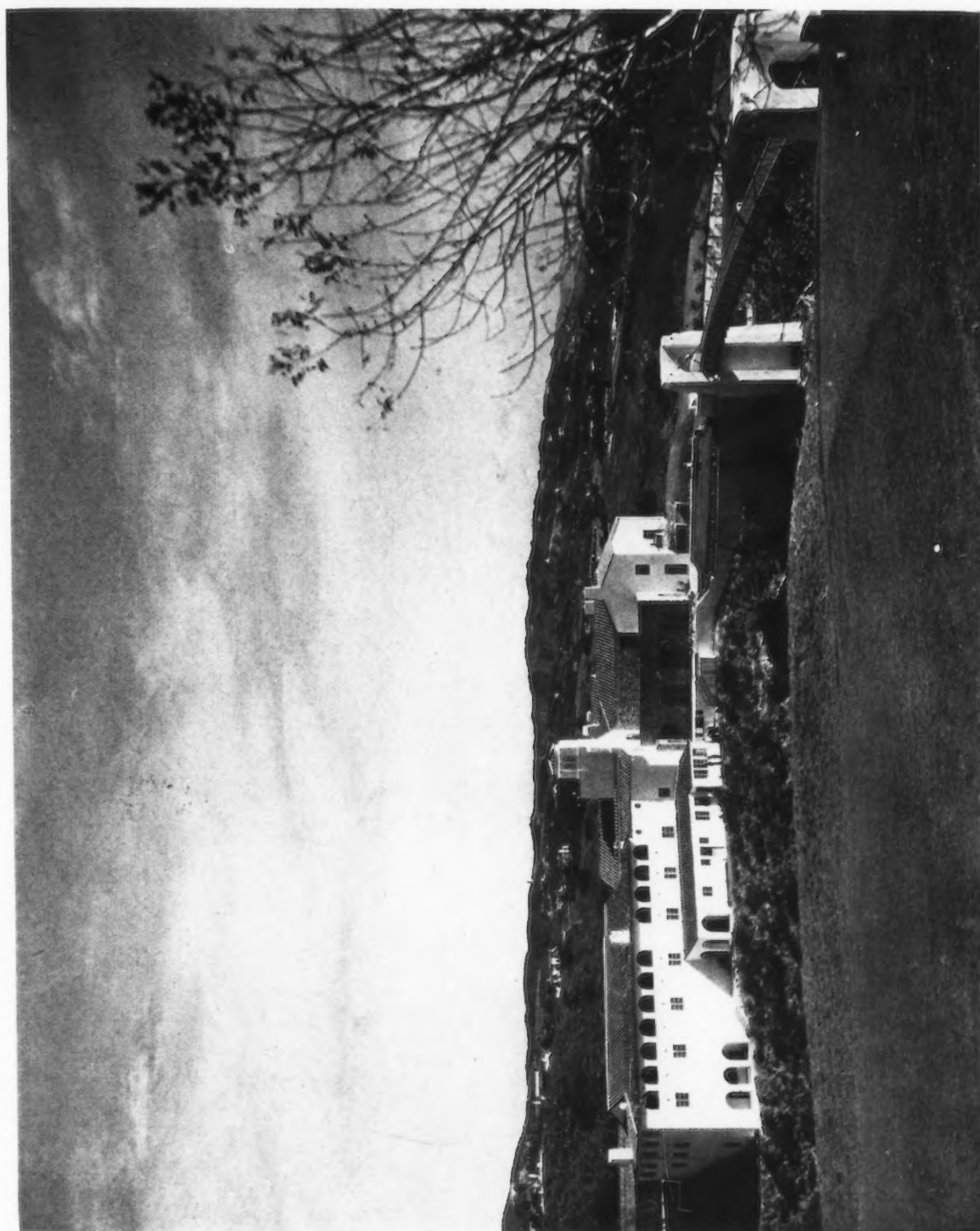
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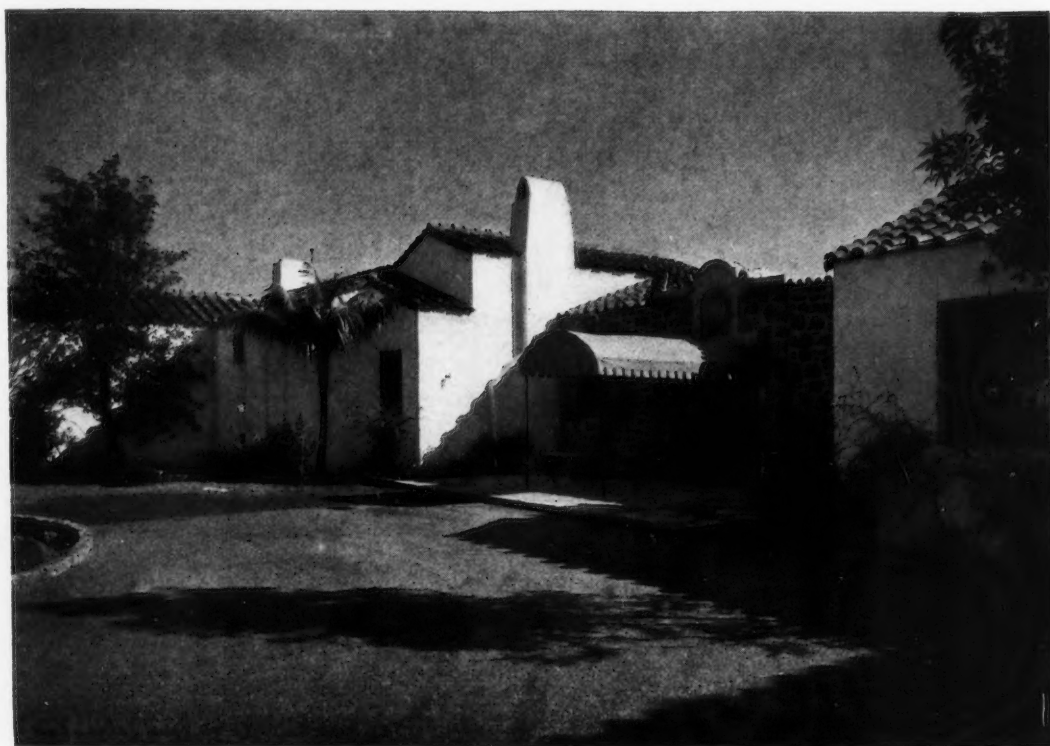




BEL-AIR COUNTRY CLUB. CARLETON MONROE WINSLOW, ARCHITECT

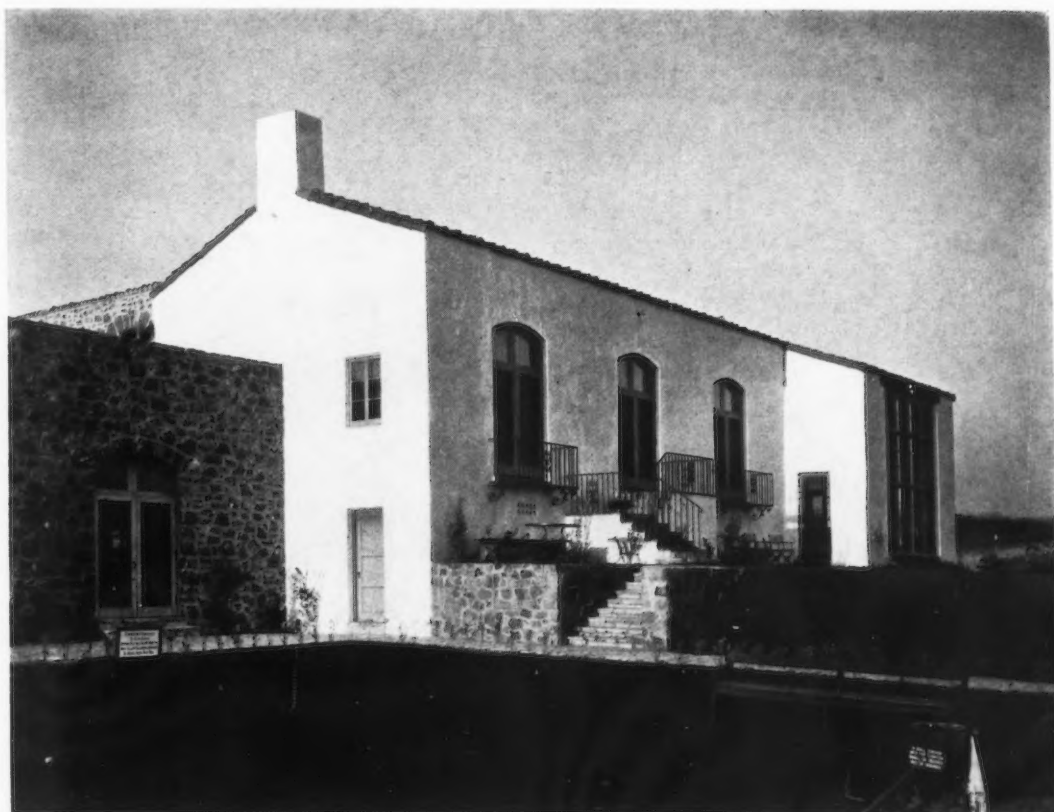






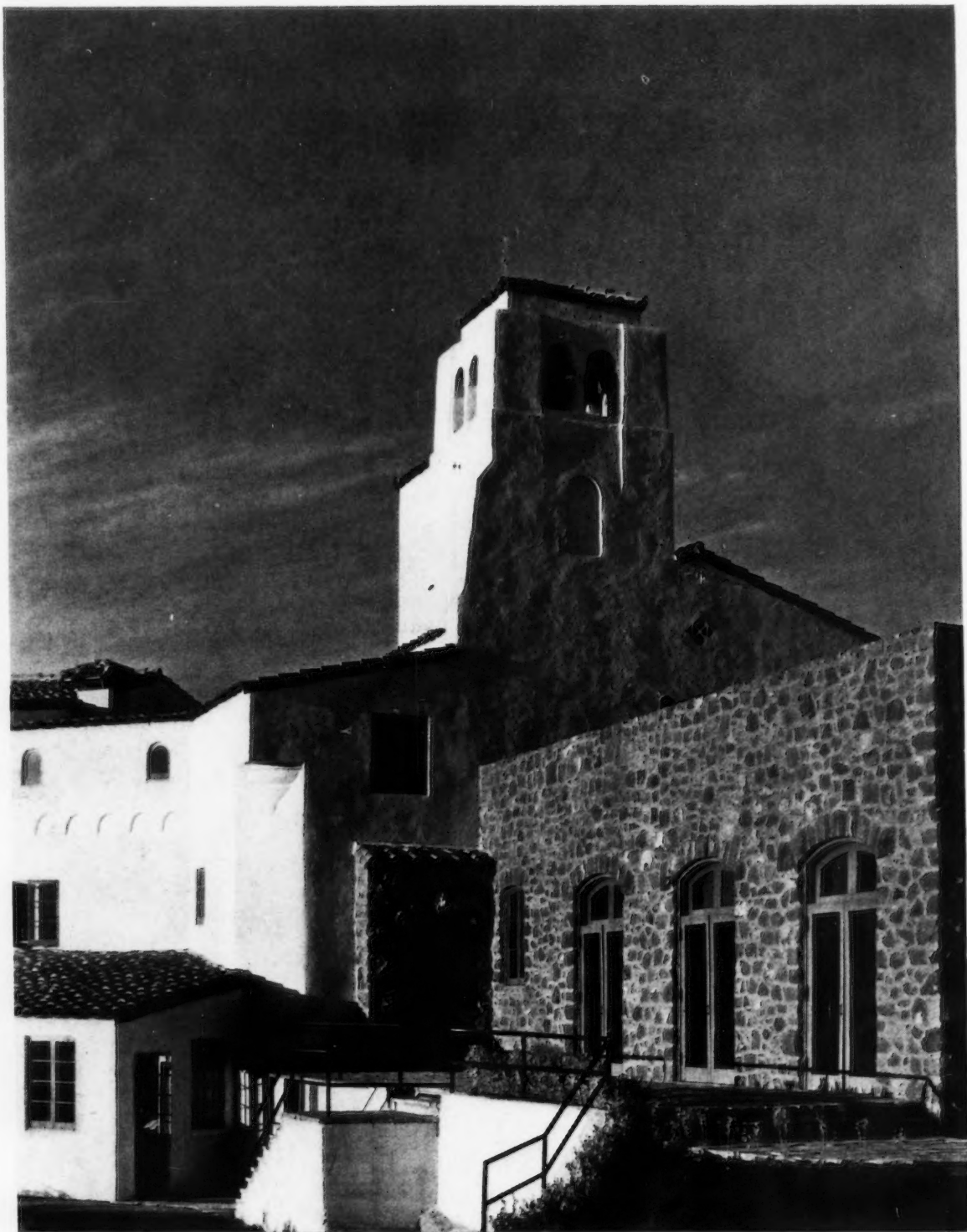
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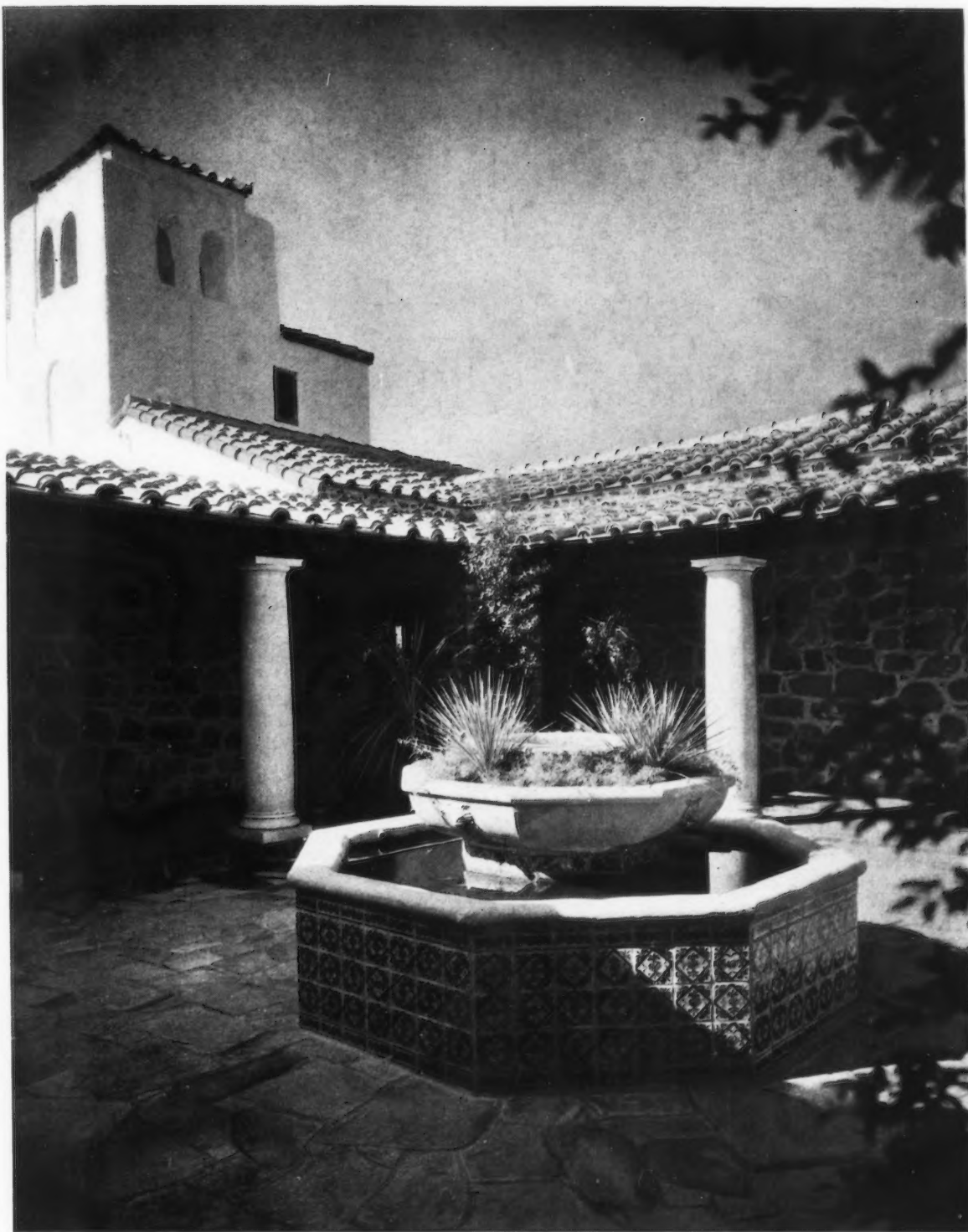




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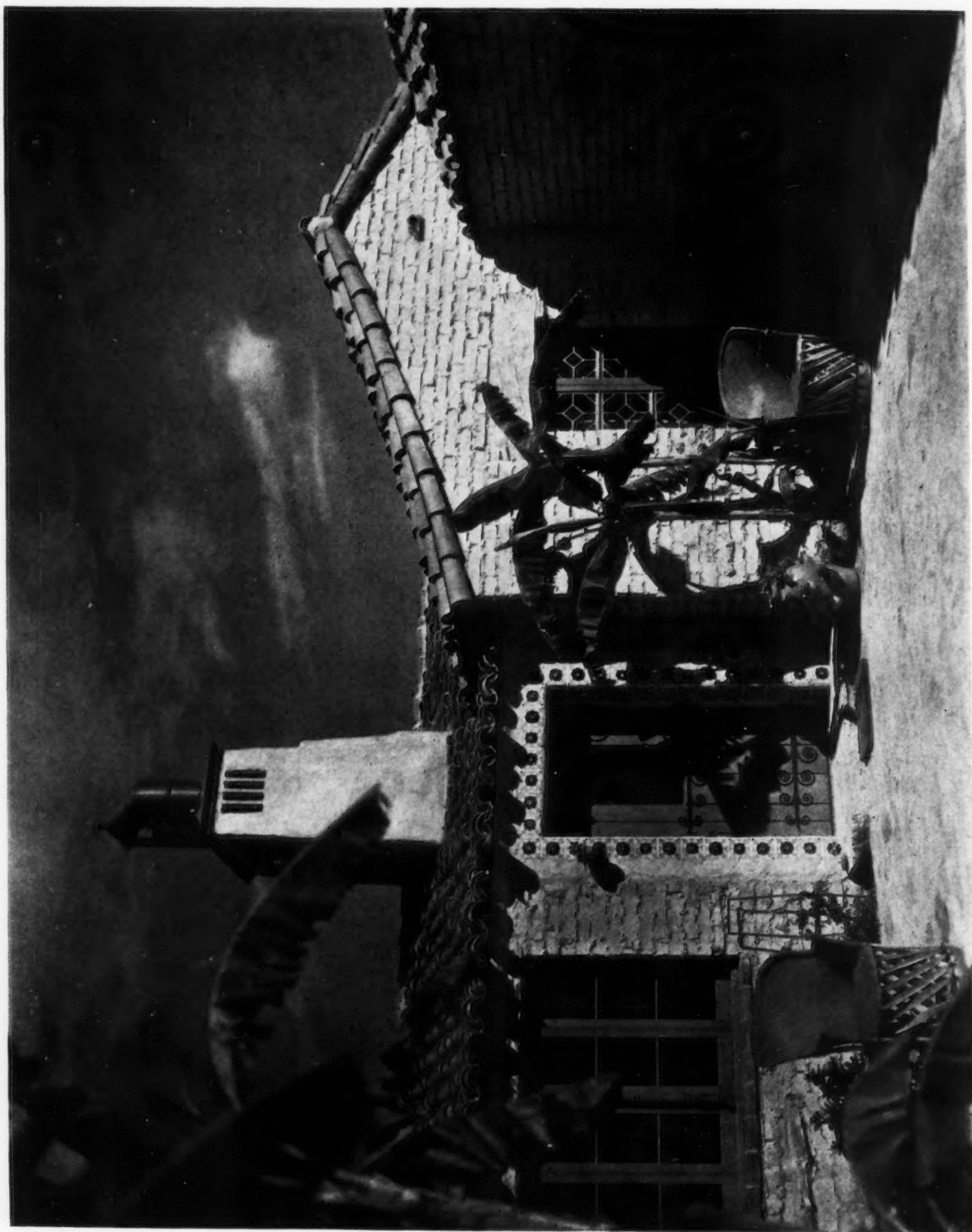
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RESIDENCE OF ALEXANDER CURLETT, ARCHITECT, BEL-AIR, CALIFORNIA







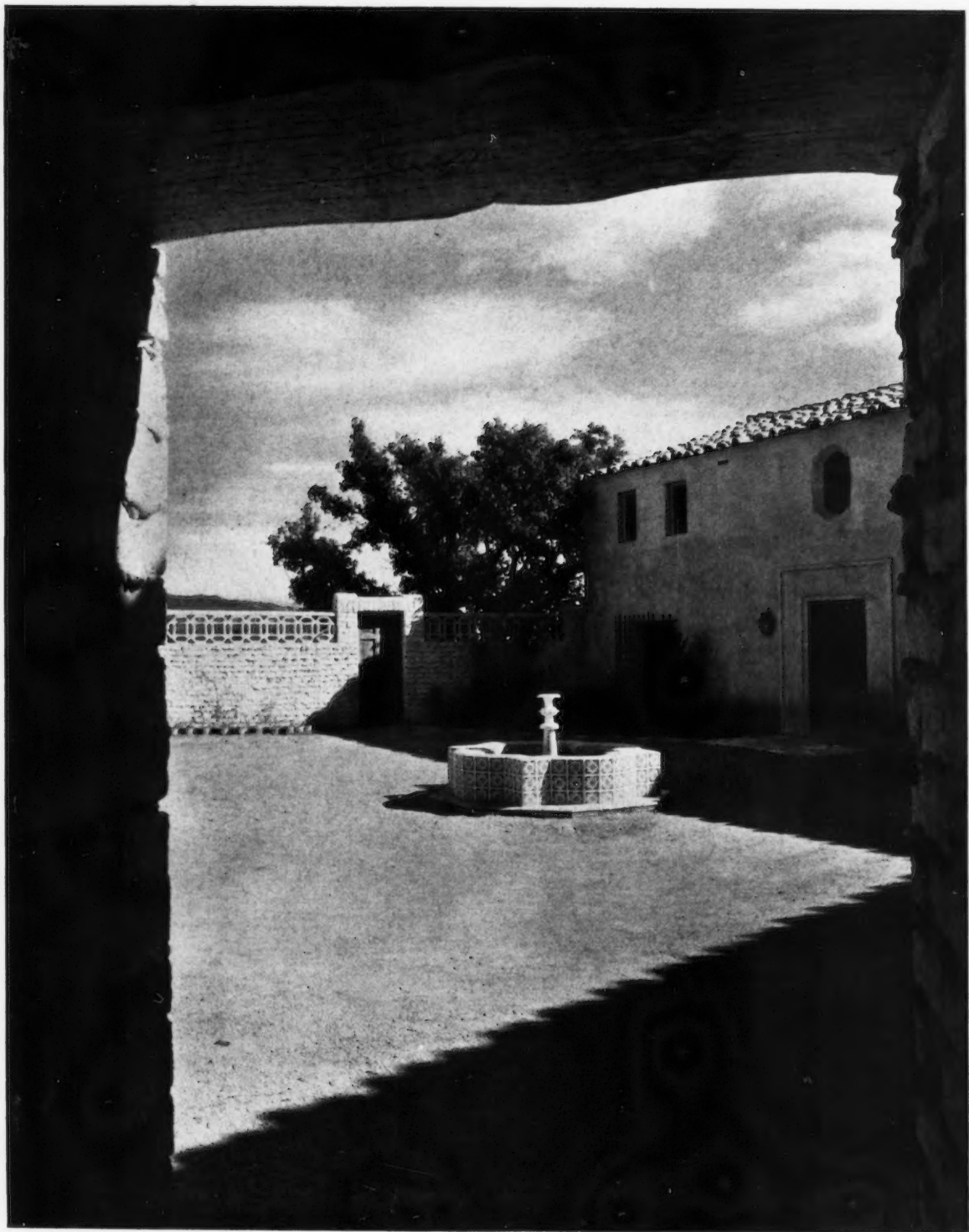
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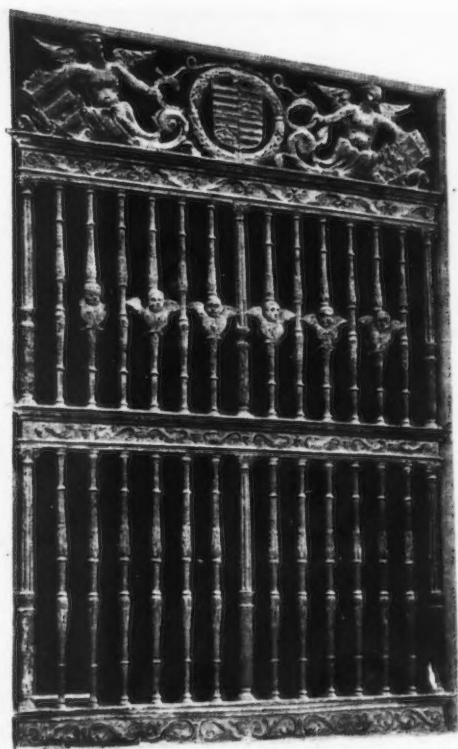


# ART IN IRON & BRONZE

## OLD IRON

**T**HE IRON-WORKER today can do beautiful work, and he is getting more opportunities every day to show his craftsmanship. That is certainly as it should be. Demand generally regulates supply; and the production of a fine article whets the consumer's appetite and stimulates every other producer to call upon his own powers.

And there is every reason for studying the outstanding examples of the past, for design—execution—technique—texture—environment—and so on; not for purposes of blind reproduction (although it is hard to condemn the use of something particularly lovely and appropriate, especially when it can be treated almost like a piece of, let us say, antique furniture), but in the way of education, training, inspiration.

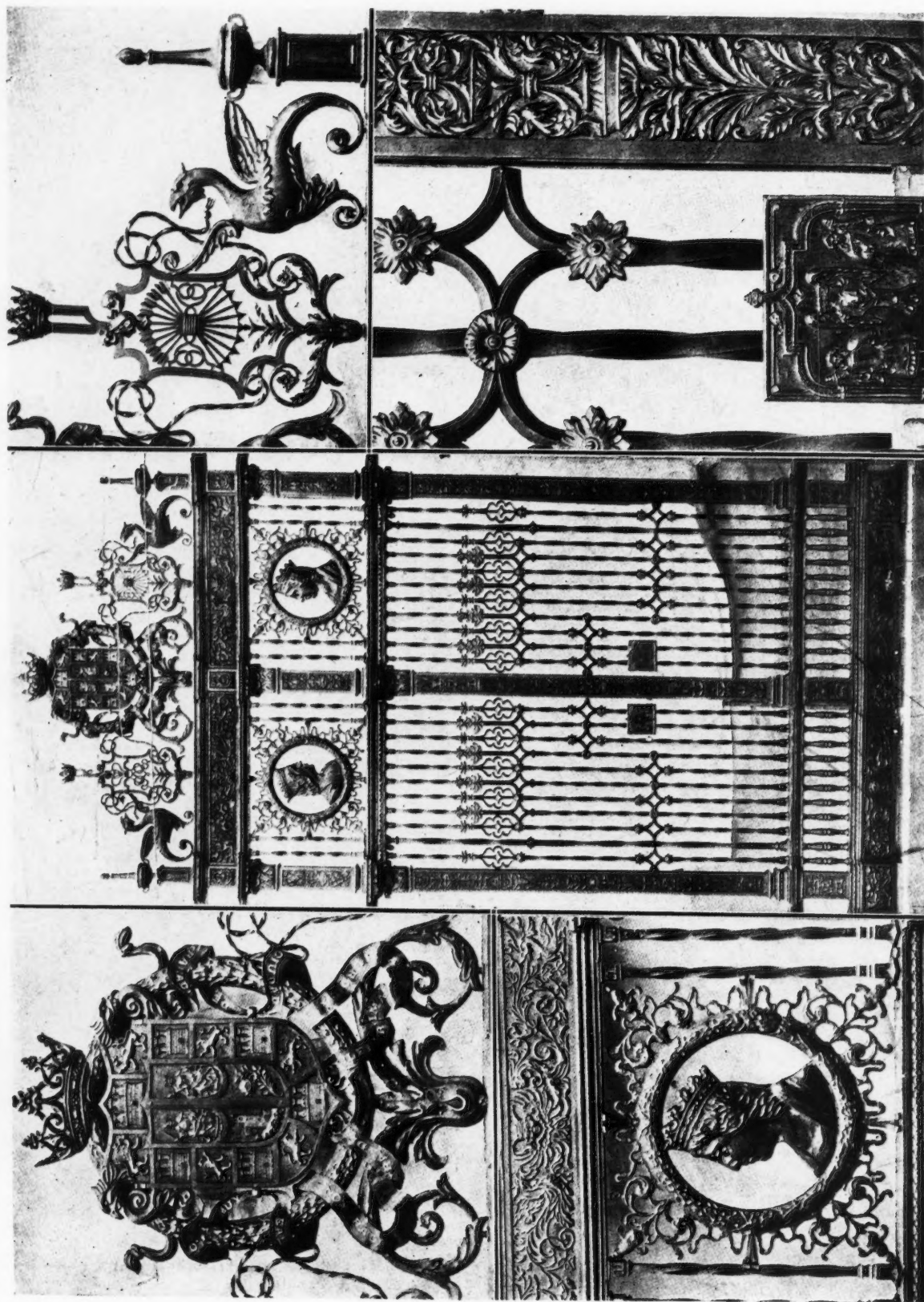


Grille in Pilate's House, Seville



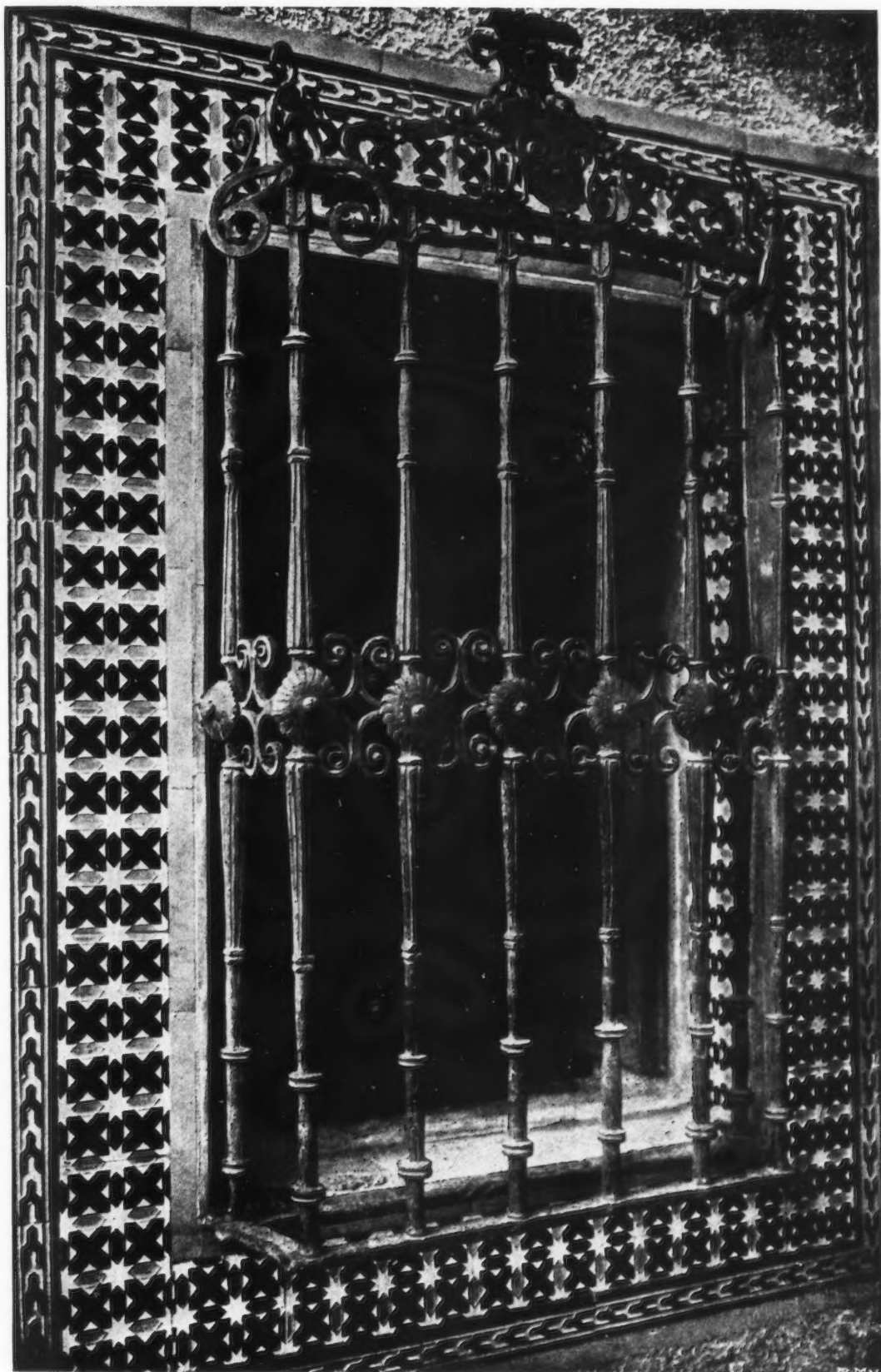
Grille in Pilate's House, Seville

One feature, however, that plays an important part in the charm of these productions of bygone craftsmen is something that can hardly be duplicated now—the corrosions and irregularities which are the result of time and weather. We are pretty good at “antiquing” articles, but these effects in ironwork are so subtle that it would be a well-nigh hopeless task, and doubtless prohibitively expensive, to make a convincing reproduction. This, too, is as it should be. Let us rely upon good design, expert and sympathetic craftsmanship, increasing facility in handling wrought metal—and who knows but that some future generation will be holding up the ironwork of today for the edification of their young craftsmen.



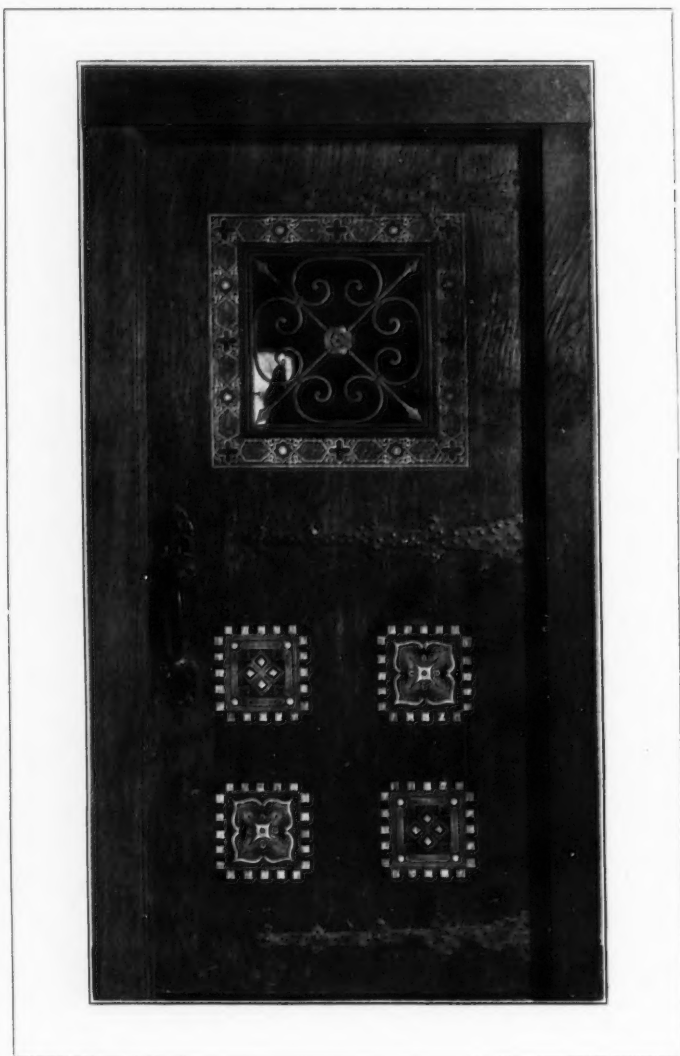
GRILLE FROM THE AYUNTAMIENTO, GRANADA





GRILLE FROM MORENO DE MORA CASTLE, TARRAGONA





## DECORATIVE NOTES [A SERIES]

\* \* \* \* \*

## STENCIL DECORATION

USING an imported tile motif to relieve the plain surface of a door \* richly colored and antiqued \* securing unique effect when time is a factor \* KFRC Broadcasting Studio, Don Lee Building, San Francisco \* Harris Allen, Architect for Studio; A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco, Cal

*"Co-operation for Quality"*

*Pioneers and specialists in the application of lacquer by air brush in the architectural field. Complete decorative color schemes designed and furnished. Quandt quality is available for the small job as well as the large. Our operations are State-wide.*

## · EDITORIAL ·

### *The Creative Instinct*

SKETCHES for moving-picture sets are shown in this issue, designed by Mr. William Cameron Menzies, art director for the United Artists. More examples of his work will be published later; and it will not harm any member of the architectural profession to examine these drawings.

Mr. Menzies combines an extraordinary imaginative flair with an intuitive feeling for structural reality and a nice sense of balance and composition. These are qualities which all architects desire, but few possess, to such an extent. If Mr. Menzies cared to undergo a course of technical training, he could in all probability become an extremely brilliant architect. As it is, his movie sets, exuberant as some of them are by necessity, ought to exert a strong influence upon the millions of the cinema public for beauty and distinction, toward a clearer realization of the importance of architecture as a setting for living.

\* \* \*

### *A Modern Ruskin*

WHEN the American Library Association needed a writer on "Architecture" for its series of Reading Courses (published under the general heading, "Reading with a Purpose") it chose a layman—Mr. Lewis Mumford. To be sure, Mr. Mumford has contributed to various architectural journals and is the author of that very interesting book, "Sticks and Stones." Yet it is somewhat startling to have the meaning, the essential spirit, of a very technical profession interpreted by one who has had neither training nor practice.

Interpret it he does, in a way that is understanding, appreciative, brilliantly stimulating. "Architecture is always having a conscious or an unconscious effect upon us—sometimes it is a blessing, sometimes a curse, sometimes a feeble, limp handshake, with scarcely life enough in it to be positively bad."

Another sticking analogy: "A building differs from a statue in that it has an inside shape, as well as an outside shape; in other words, one does not merely walk around it; one walks into it and through it, and a great part of an architect's success depends upon his skill in enclosing

space. This is one of the qualities of a building that the ordinary observer reckons with too little; yet it is constantly working upon him."

Every architect really ought to secure this booklet, both for his own enjoyment and for the delectation of his occasional client.

\* \* \*

### *As Others See Us*

MR. J. Alfred Spender, Senior Fellow for the Walter Hines Page Foundation, editor for thirty years of the Westminster Gazette, began his address to a Los Angeles audience recently by a very spontaneous expression of his admiration for California architecture. He said, in effect, "Your California architects are leading the world in beauty and freshness of architecture; and it is remarkably well adapted to your natural conditions of landscape and climate."

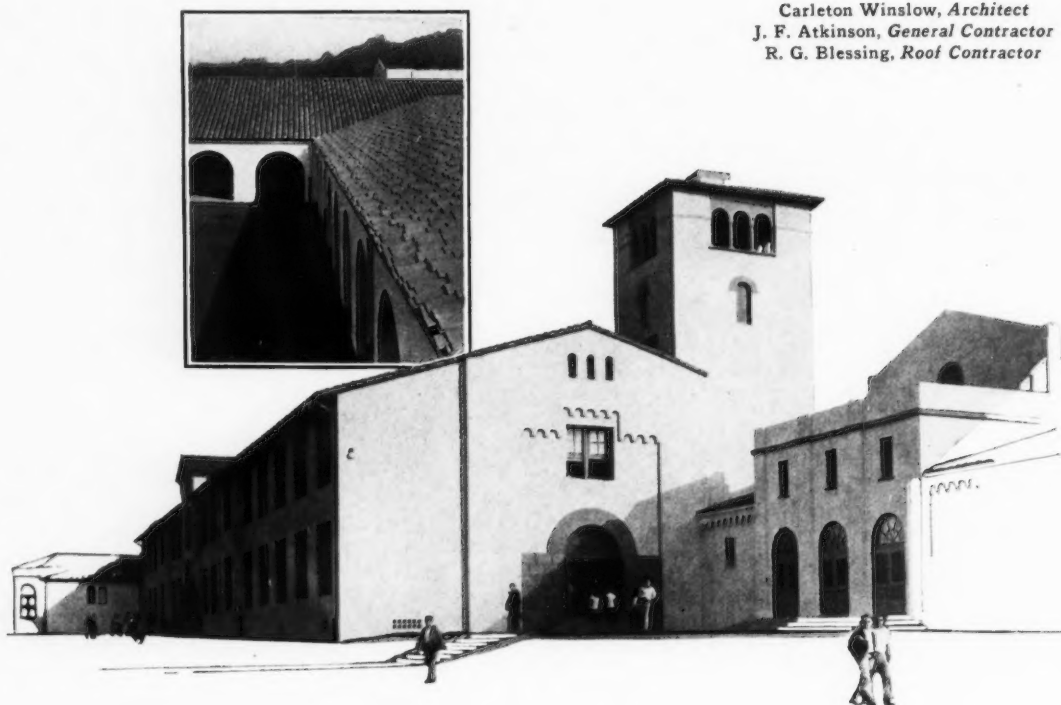
Mr. Spender may not be a special authority upon architecture; but he is certainly representative of the highest type of education and culture, and may well qualify as a connoisseur of fine arts. His tribute is gratifying—encouraging—stimulating.

During the course of his remarks, Mr. Spender made a statement which contains a truth not always realized or credited by the public: "Editorial comment should be, and usually is, the expression of disinterested opinion for public welfare."

This is the ideal editorial policy, and while that ideal may not always be attained (for human sympathies and prejudices are strong, even if unconscious factors), no publication can achieve lasting success which disregards it.

\* \* \*

IT IS with considerable pleasure that we record the award of a silver medal to Morgan, Walls and Clements, Los Angeles architects, by the Third Congress of Pan-American Architecture, at Buenos Aires, 1927. We have had occasion to illustrate work of this firm several times in the past, and more of their brilliant creations will be published soon. To them, more than any other firm, is due the remarkable development of the small shop in California from the stereotyped commonplace to the smart distinction now so pleasantly frequent.



Carleton Winslow, Architect  
J. F. Atkinson, General Contractor  
R. G. Blessing, Roof Contractor

## EAGLE ROCK HIGH SCHOOL IS SIMONS-PURE

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20

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# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President

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ALBERT J. EVERS, Sec.-Treas.



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JOHN REID, JR., three years

JAMES S. DEAN, three years

EARLE B. BERTZ, two years

FRED H. MEYER, two years

J. S. FAIRWEATHER, one year

W. C. HAYS, one year

## NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held on January 31, 1928. The subject at this meeting will be "City Inspection" and interested persons outside of the Chapter will be invited to attend.

## NOVEMBER MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on November 29, 1927. The meeting was called to order by President Harris C. Allen at 8 o'clock.

A total of 66 members and guests were present.

## MINUTES

The reading of the minutes of the previous meeting was dispensed with.

## REPORTS OF STANDING COMMITTEES

Due to the nature of the meeting, there were no reports of Standing Committees.

## SPECIAL COMMITTEES

Mr. E. L. Norberg reported progress for the Special Committee on Drafting Room Practice and Standards, requesting that members of the Chapter give the Committee the benefit of their advice in standardization of symbols and in drafting-room methods.

## ENTERTAINMENT

The meeting was held in the Room of the Dons, where the Exhibition Committee had prepared a delightful showing of architectural drawings, water colors and pen and ink sketches. The architectural drawings were of particular interest, being the finished sketches and scale drawings of the new Grace Cathedral as prepared by the office of Lewis P. Hobart. The water-color paintings by Harris Osborn showed us that a man of exceptional talent is coming into our midst. The cleverly executed pen and ink sketches of Roger Blaine, made during his trip abroad, were the subject of much favorable comment. Mr. Austin Black, accompanied by our President, sang several times and was enthusiastically encored.

Mr. Lewis P. Hobart showed seven reels of France and Spain taken on his recent trip. This specially conducted architectural tour was greatly appreciated, and a wealth of Gothic detail was supplemented with charming bits of landscape and gardens, culminating in some really superb pictures of the Granada and the Generalife, which showed that lovely gem at its best with fountains playing in the never-to-be-forgotten garden.

Those present enjoyed the evening, and many thanks are due to those who contributed towards its success.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

## WESTERN ARCHITECTURE IS PRAISED BY CEMENT ASSOCIATION OFFICIAL

A wholly new and original style of architecture, distinctively American in conception and design, is being developed on the West Coast, declares William M. Kinney, general manager of the Portland Cement Association, who is visiting California to observe the progress being made in cement and concrete work here.

"Let New York have its skyscrapers, with their gingerbread trimmings and artificial, ornate decorations," he said. "Such structures as you are building here are far more beautiful, and more in harmony with American ideals."

"The massive, simply designed concrete structures which I see everywhere in this part of the country are characterized by solid walls, clean-cut lines with wide expanses, beautiful color effects in cement or stucco exteriors, and frank, utilitarian treatment of the structure as a whole."

"These buildings are a rare compliment to the originality and artistic ability of Western architects, who are developing a sincere American architecture instead of copying the style of some long-dead era which is hardly applicable to our present habits, thoughts and mode of living."

"The monolithic concrete structure is popular here, I believe, because it is expressive of American ideals of frankness and simplicity. These buildings rely for their beauty on character of design, not on gaudy exterior ornamentation. They are massive, permanent, beautiful. No other type is as effective in resisting fire, earthquake or tornado; yet they combine with their utilitarian qualities an imposing beauty which no other type of structure can equal."

"It is a compliment to Western initiative that your architecture is so far advanced. I look to see the day when the style you have made popular will become the American Ideal."

\* \* \*

## WE SECOND THE MOTION

The New York chapter of the Institute intends, as a part of its new program of education, to attempt to persuade the practicing architects to see to it that every man in their offices visits the shops of different crafts at least every month, so that he may see how things are done. For here is one of the serious defects in the training of the architect—he does not know how things are made. We are all of us too much the office man.

\* \* \*

Mr. Albert J. Evers, secretary, Northern California Chapter, A. I. A., announces that the following architects have been admitted to membership in the Chapter: Mr. Geo. R. Klinkhardt, 44 Eucalyptis road, Berkeley; Mr. Earl J. Osborne, 503 Market street, San Francisco.



## Experience Counts

MANY years of successful experience in manufacturing special furnishings requiring fine wood carving and cabinet work by artisans experienced alike in Ecclesiastic design and symbolism, assure architect and client satisfaction and economical handling of Pews, Chancel, Altar or other special furniture of the better grade.



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# SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

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Vice-President . . . . .	HARRY LANGLEY	Treasurer . . . . .	ED. COUNTER
Directors: . . . . .	C. J. SLY . . . . .	IRA H. SPRINGER . . . . .	THEO. G. RUEGG



HE semiannual meeting of the Club was held on Wednesday evening, January 4th, and the following officers were elected: Lawrence F. Keyser, President; Harry Langley, Vice-President; Russell B. Coleman, Secretary, and Theo. G. Ruegg, Director. These men have all served the Club in many and various capacities in the past. Russell Coleman, in fact, being re-elected to the office of Secretary on the strength of his achievement during the last year. It is certain that the affairs of the Club will be conducted by an efficient corps of workers and much can be expected.

The retiring President, Mr. Howard E. Burnett, was presented with an emblem in the form of a beautiful watch charm as a token of esteem. In response to its presentation by Al Williams, Mr. Burnett briefly reviewed the year's activities of the Club, dismissed the committees that had carried on the various activities under his direction and particularly praised the work of the Committee on Education, headed by Robert Hordin, and the Entertainment Committee, of which Ira Springer was chairman.

The installation of new officers was carried out with much pomp and ceremony. Messrs. Springer and Raynaud performed their duties with spice and pep, cleverly worded witty pledges were sworn to by each of the officers in turn and some interesting things will happen when they are all carried out.

Speeches were called for and President Keyser responded with a brief resume of the needs of the Club and an outline of the work he hopes to accomplish. The keynote of his address was cooperation, and whole-hearted cooperation will certainly assure a successful administration.

Each of the successful candidates was then given an opportunity to brush up his platform and spike down his planks.

Besides President Burnett the only real retiring member of the past regime is faithful "Art" Janssen. He has made a splendid record as a director and the result of his latest achievement will be seen when the new sign at the Club entrance is unveiled.

The following classes are being conducted under supervision of the S. F. A. C.:

*Architectural Design*—System of the Beaux Arts Institute of Design followed and programs issued regularly. E. E. Weihe and Edw. L. Frick, patrons.

*The Classic Orders*—James M. Magee, instructor.

*Structural Engineering*—C. L. Sly, instructor.

*Water Color Rendering*—M. De Gastyne, instructor.

*Details of Construction*—Al Williams, instructor.

\* \* \*

Synopsis of the San Francisco Architectural Club's cruise to Santa Cruz as guests of the Santa Cruz Portland Cement Company:

On December 9th and 10th a large contingent of Club members migrated to Santa Cruz as guests of the Santa Cruz Portland Cement Company.

Taken in charge by representatives of the company at

the S. P. station at 4 p.m. on Friday, they were royally entertained, sumptuously fed and efficiently instructed in the materials and processes of manufacture of Portland cement and again safely returned to the point of departure Saturday evening at 8 p.m. All who availed themselves of this opportunity to see a cement plant in full operation maintain that those who stayed at home missed a great lesson and incidentally a fine treat.

The highlights of the trip follow:

General introduction and appropriate greeting at the Casa Del Rey, then an excellent dinner, cigars and back to room 26. An address by Mr. George R. Gay, manager of the Portland Cement Company, in which he welcomed the Club and outlined the purpose of the excursion to the plant.

A view of the town in a downpour—15 per car—and then to bed.

Saturday morning—breakfast and a bus ride to the plant, where the mystery of cement making was unfolded and the meaning of "calcareous argillaceous compound burned to incipient fusion and finely pulverized" was visually demonstrated.

A tour of crushers, kilns, grinders and mills was followed by a short talk by the company's chief chemist, Mr. Rice, on the method of keeping record of the raw mix for lime content. Then came the poidometer and vibrator, klinker mills and klinker dump and last but not least interesting, sacking and shipment to jobs.

The afternoon was spent in the dark, e.g., in the mine which is worked by the "Glory Hole" system. Carbide lamps sputtered and flared, but what an appetite was developed, in the bowels of old mother earth, for that most delicious spread that was prepared at the mine camp.

All who had the good fortune to participate in this trip are most enthusiastic in their praise of its educational value and express their sincerest thanks to the Santa Cruz Portland Cement Company, who were such splendid hosts.

\* \* \*

Ashley & Evers, architects, announce that they have formed a partnership with Jesse E. Hayes, consulting engineer, and the firm name has been changed to Ashley, Evers & Hayes. They will retain their present offices at 525 Market street, San Francisco.

\* \* \*

The following were granted certificates to practice architecture in the State of California, at the last meeting of the State Board: Edmond H. Denke, 1317 Hyde street, San Francisco; Wm. J. Helm, 33 Marne avenue, San Francisco; B. J. S. Cahill, Webster Block, Oakland.

\* \* \*

POSITION WANTED: Architectural Draftsman—able to handle design and complete detailing of all types of commercial buildings. Seven years' experience; two in Europe. Address Box A, Pacific Coast Architect.

\* \* \*

Mr. Raymond W. Jeans, A. I. A., announces the opening of an office at West Coast Life Building, 605 Market street, San Francisco.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

[ SERIAL ISSUE OF THE INSPECTOR ]

NUMBER ONE

## BIG CITIES BEGIN BUILDING CODE WORK

[ BY MARK C. COHN ]

*Expert Consultant on Housing and Building Regulations*

[ This is the thirty-first of a series of articles on building codes ]



BUILDING by present activities, it is evident that during 1928 revision of building code practice will be effected in a number of cities on the Pacific Coast. The big cities are leading these activities and plan to write building codes locally. This attitude shows a bit of provincialism, but undoubtedly it also evidences wisdom. Each city has to meet problems peculiar to the community. On the other hand, of course, there are certain standardized practices which should and must of necessity be adopted by the different cities in a like manner. These standardized practices, however, are often referred to by the uninitiated as being numerous, while the fact is that in a comparative sense they are few, because local conditions to be considered are more numerous even though in some cases less important.

Some of the relatively less important factors of a building code ordinarily apply to a greater number of jobs, and, therefore, on the whole, they assume proportions of equal if not actually greater importance than those which are generally recognized as major practices.

It long has been foreseen that the larger cities on this coast would eventually take up the task of writing new building ordinances; it is generally conceded there is room for improvement.

San Francisco plans to have a new building law. This announcement closely followed the announcement in Los Angeles of that city's program to rewrite all municipal building regulation as outlined in an exclusive article in this series last month. San Francisco would require competent inspection service employed by owners in addition to municipal inspection.

Seattle, too, might be expected to join soon the list of larger cities that will take up writing their building codes locally, judging by published report attributed to the building superintendent of that city, who is quoted as having said it would be futile for the larger cities to adopt in toto any sort of code not written under local supervision. The assumption here is that Seattle will take the best from available building data and modify it to fit in with a code suitable for that community.

Oakland is reported to have long been considering the adoption of new building regulations and an announcement from that city may be expected in the near future.

San Diego, next to Los Angeles, has proposed the largest number of new ordinances during the past year, some of which have been passed, designed to meet problems arising in that growing municipality. San Diego is now working on a comprehensive code to regulate roof coverings of every description, and possibly will provide for the licensing of roofing contractors. It recently adopted ordinances for lathing, plastering, stucco, and to

license building contractors and plasterers. Another ordinance would require that plans be made by licensed architects and the work executed under supervision of the architect.

Sacramento long weathered through without a building code, and a few months ago put into effect by reference its first set of standards for the regulation of building. Recent reports from the capital city are to the effect amendments are being considered to meet local situations.

In all of the larger cities mentioned the forms of code in all probability will be different, perhaps too much so in features that easily could be made to follow accepted standards. That is a problem, however, which apparently the building industry is not sufficiently organized to cope with in an intelligent manner on a coastwide basis. Consequently, it looks as though it is too much to hope for to get even as much uniformity as would seem possible at this time. But there may be some consolation in the fact that better building codes are in the making, even though they may differ in some respects in the several cities. Eventually, perhaps, a more solidified and better organized building industry will bring about further improvements. It must be admitted by all who have followed the progress of the building industry and the various efforts made to bring about better and more standardized building practice, that sincere effort given the subject has produced results and tangible progress has been made. There is promise of further progress. And the auspicious beginning made in 1928 may show the way to get the best results. It is not too early to begin thinking of what the next California Legislature might do with State building acts, but that will be covered in a forthcoming article.

\* \* \*

### L. A. COUNCIL FAVORS ENGINEERS' LAW

The Board of Mechanical Engineers will continue to function as a city department separate from the Board of Building and Safety Commissioners, according to action of the Los Angeles City Council, which refused approval to an ordinance designed to abolish the former board and transfer its duties and functions to the last mentioned board.

Divergent opinion on the subject has been a source of much heated and conflicting discussion over a period of several months, and charges of political maneuvering have been injected into the controversy. It is even rumored the question of jurisdiction will precipitate further disagreement, on the theory the city charter may be interpreted to divide authority between the two boards over enforcement of laws regulating mechanical equipment in buildings. Jurisdiction over elevators and boilers, however, would lie with the Board of Mechanical Engineers by the recent action of the City Council.

## THE INSPECTOR

### TILE ROOFING CODE ADOPTED

No more insecurely laid tile roof covering, is the gist of a ruling being considered for adoption in Los Angeles by the Municipal Board of Building and Safety Commissioners in the form of regulatory specification for laying tile roofs. It is a good rule, too, in more than one way. First, it would insure safe construction, especially in case of earth or other vibratory disturbance. Secondly, it would eliminate that type of insecure cheap roof construction resorted to by irresponsible contractors.

Following the initiative taken by municipal officials, a committee of manufacturers of tile products and responsible contractors developed the specification.

With amendments determined by Los Angeles officials the specification is as follows:

Tile of any description used for roof covering shall not absorb more than fifteen (15%) per cent of the dry weight of tile weighed immediately after immersed in water for forty-eight (48) hours.

All tiles classified as one-piece tile shall be securely nailed and/or wired to supporting roof construction. Two-piece tile classified as top or cover-tiles and trough or under-tiles shall be applied as follows: On roofs not exceeding one-third ( $\frac{1}{3}$ ) pitch all such cover or top tiles shall be securely nailed and/or wired to supporting roof construction, and all tiles including trough or under-tiles in first lower course at eaves and at all hips and ridges shall be securely nailed and/or wired to supporting roof construction. All other trough or under-tiles shall be nailed or wired to the supporting roof construction or shall be securely interlocked and held in place to prevent displacement in a manner that each such trough or under-tile shall have its lower end abut the upper end of cover or top tile immediately below. On roofs exceeding one-third ( $\frac{1}{3}$ ) pitch each cover or top tile and each trough or under-tile and/or separate pieces thereof shall be securely nailed and/or wired to the supporting roof construction.

Any type of one-piece hook-tile made integrally with lug or lugs at one end thereof may be used on roofs as hereinafter prescribed, provided the lug or lugs on such tile are at least five-eighths ( $\frac{5}{8}$ ) inch thick of the same material, project at least three-quarters ( $\frac{3}{4}$ ) inch below the bottom flat surface of tile and the lug or lugs approximate and extend across fifty (50) per cent the width of tile. Such hook-tile may be applied on roofs not exceeding a two-thirds ( $\frac{2}{3}$ ) pitch as follows: All such tiles at hips, ridges and gables shall be securely nailed and/or wired to supporting members. Elsewhere on such roofs all such tiles shall be securely nailed and/or wired to the supporting roof construction or effectively hung or hooked with projecting lug or lugs over substantial wooden or metal strips not less than one by two (1" x 2") inches. Each such wooden or metal strip shall be securely attached or nailed at least every twenty-four (24) inches to the supporting roof construction. On roofs exceeding two-thirds ( $\frac{2}{3}$ ) pitch each such hook-tile shall be securely nailed and/or wired to supporting roof construction; provided, however, that on roofs not exceeding a one-third ( $\frac{1}{3}$ ) pitch there may be used an approved type of one-piece hook-tile with lug or lugs approximating one-third the width of tile, or an approved type of combination hook and interlocking tile laid so as to overlap and effectively interlock with tile next immediately below thereof.

Tiles of any description shall be laid to effectively shed water and overlap the tile next immediately below at least three (3) inches; except that approved tile which effectively interlocks with tile next immediately below may be laid to overlap not less than two (2) inches.

Tiles of every description and/or separate pieces thereof required to be attached to supporting roof construction shall be securely nailed with copper nails or wired with copper wire of not less than No. 14 B. & S. gauge, and when wired and nailed copper nails shall be used; except that, on roofs not exceeding one-third ( $\frac{1}{3}$ ) pitch, when tile are nailed only, galvanized wire nails may be used. All nails shall penetrate the supporting roof construction at least three-fourths ( $\frac{3}{4}$ ) of an inch after passing through tile or other effective fastening device. The requirements prescribed in this section relating to wiring and/or nailing of tile shall not be deemed to apply to flat surfaced tiles laid flush used to ornament and face concrete roof slabs or other masonry roof backing provided such tiles are firmly imbedded in the concrete or other masonry backing with cement mortar or otherwise attached in an approved manner that will prevent displacement.

\* \* \*

Coronado says its buildings may go 250 feet skyward but no higher, according to an ordinance adopted recently by the board of trustees. Coronado should be complimented on its optimism.

### WHAT PRICE FLIMSY STUCCO

"Time will tell" is an old maxim, and in the case of unregulated, flimsy and cheaply built structures, the test of time soon reveals the defects. An average of 50 building permits are issued in Los Angeles monthly, it is reported, for replastering exterior stucco jobs. Until a new ordinance was enacted in that city about six months ago to regulate lathing, plastering and stucco, this class of work was done in an inordinately cheap catch-as-catch-can manner.

Responsible contractors, of course, have done good plastering, especially when executing work under supervision of reputable architects, with the result there are outstanding examples of jobs well done, a credit to art and craftsmanship, which will endure. But it is obvious that far too many plastering and stucco jobs were of the other kind. It is these jobs that are now being done over; not because any law requires they be reconstructed, but because poor workmanship, cheap materials, and even good materials misused and incorrectly applied, have revealed defects that owners cannot ignore.

A few heavy rains, stiff winds, hot sunshiny days and even moderate changes of temperature form a combination of elemental forces that must be taken into account, but which are often ignored in balmy weather by fly-by-night builders.

The Los Angeles lesson should serve to show that when applied to exterior stucco the word "cheap" means just what one standard dictionary says: "Being of comparatively little value; hence, poor; mean." Los Angeles is entitled to congratulations for enacting a new stucco and plaster ordinance. Requisite enforcement should follow vigilantly.

\* \* \*

### S. F. TO REVAMP BUILDING LAW

Closely following announcement that Los Angeles had begun writing an entirely new building code, a San Francisco committee working with the Board of Works has been chosen by the architectural, engineering and building fraternities to revamp the San Francisco building law and related municipal activities. This committee, it is reported, will first give thought to a reorganization plan for building inspection and follow up this activity with recommendation for changes in the building law in order to modernize that legal instrument.

Frederick H. Meyer, well-known San Francisco architect, was appointed to the committee to represent the local chapter of the American Institute of Architects. A. H. Wilhelm, building contractor, was chosen by the Builders' Exchange, and Walter L. Huber, practicing consulting engineer, the third member of the committee, was selected on the recommendation of the engineers.

\* \* \*

### SPRAY PAINT RULES OPPOSED

Industrial safety orders tentatively recommended by the California State Industrial Accident Commission ran into a snag at recent meetings held in San Francisco and Los Angeles when strenuous objections developed from large manufacturing groups, painting contractors, oil companies, motion picture companies and others interested in the use of paint spraying devices. The State Industrial Accident Commission is reported to be giving consideration to the arguments and suggestions of the opponents. Representatives of labor unions urged the need of safety rules for the use of spray gun machines.





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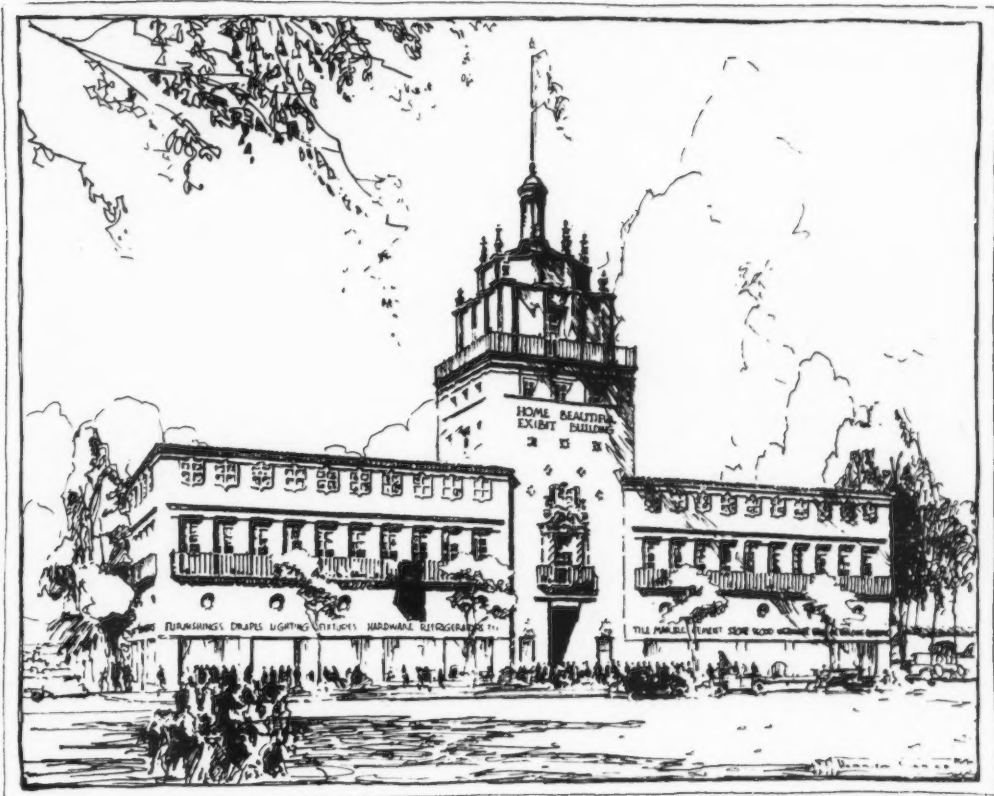
IN RAMONA TILE is found the solution of an inexpensive all-purpose tile. From simple cornice copings to roofs of great area requiring rigid treatment, informality or the extreme abandon of the roofs of Old Spain it fulfills all requirements of strength, color and adaptability.

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## THE HOME BEAUTIFUL EXHIBIT

The building, which will cost approximately \$100,000, will be four stories in height with an eight-story tower with steel frame. The two lower floors and mezzanine floor are leased by Roy Seldon Price, architect and owner of the building, to the Architects' Building Exhibit Association, which will operate the Home Beautiful Exhibit.

The permanent exhibit will display attractively those materials and appliances which are used in building and furnishing fine homes. It will be open to the public each day, including Sundays, and two evenings each week. Those who are building or planning to build will thus have an opportunity to inspect and compare the various materials and appliances used in home building.

Next to the exhibit building, fronting Sunset boulevard, will be ample parking space and an open-air display of landscape gardening, garden furniture, exterior wall and roofing materials all attractively arranged in a Spanish garden.

### BRICK EXCHANGE LAUNCHED

To promote the use of common brick and educate the public regarding the economic value of using brick for all types of building from the modest home to the most ornate skyscraper are reported to be some major objectives which prompted the formation of the Brick Exchange in Los Angeles, headquartered in suite 634, Chamber of Commerce Building. Nearly all brick companies in Los Angeles and surrounding cities are charter members. It is asserted the Brick Exchange will function as a nonprofit, cooperative and educational organization; conduct extensive research work and publicly put at the disposal of all concerned, particularly architects, engineers and builders, informative data of irrefutable character.

\* \* \*

### NEW SEWER REGULATIONS IN L. A.

Vitrified clay pipe for house sewer connections laid in private premises may be joined together with either satisfactory approved asphaltic compounds or cement-mortar, according to rules put in force by the Board of Building and Safety Commissioners in Los Angeles, after its divisions of plumbing and building had witnessed scientific laboratory and practical working tests of the materials under high pressure. In some cases, it is reported, the pressure applied to vitrified clay pipe with asphaltic jointing compounds exceeded 100 pounds, which is conceded to be from 20 to 25 times greater than is ordinarily necessary for house sewer lines.

\* \* \*

### WE'RE SORRY

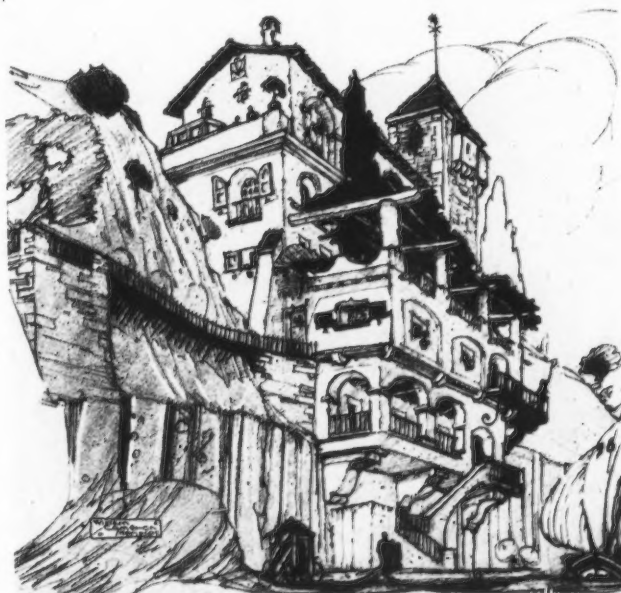
A regrettable error was made in the December number, in the advertisement of A. J. Bayer Co., Ornamental Iron and Bronze. The caption under the cut in this advertisement should have read: "Entrance Hunter-Dulin Building, San Francisco, Calif., Shultze & Weaver, Architects; Lindgren & Swinerton, Inc., Builders." We apologize to the A. J. Bayer Co., to the architects, the builders, and to our readers. This advertisement is correctly printed in this number.

### REVIEWSTAND SAFETY CODE

Safety in the building of reviewing stands in and out of doors is the aim of an amended ordinance adopted in Los Angeles. Here is a good ordinance to follow. It goes into the subject at length. Collapse of a grandstand in Pasadena two years ago revealed the need and the wisdom of insuring safety under public supervision for such structures.

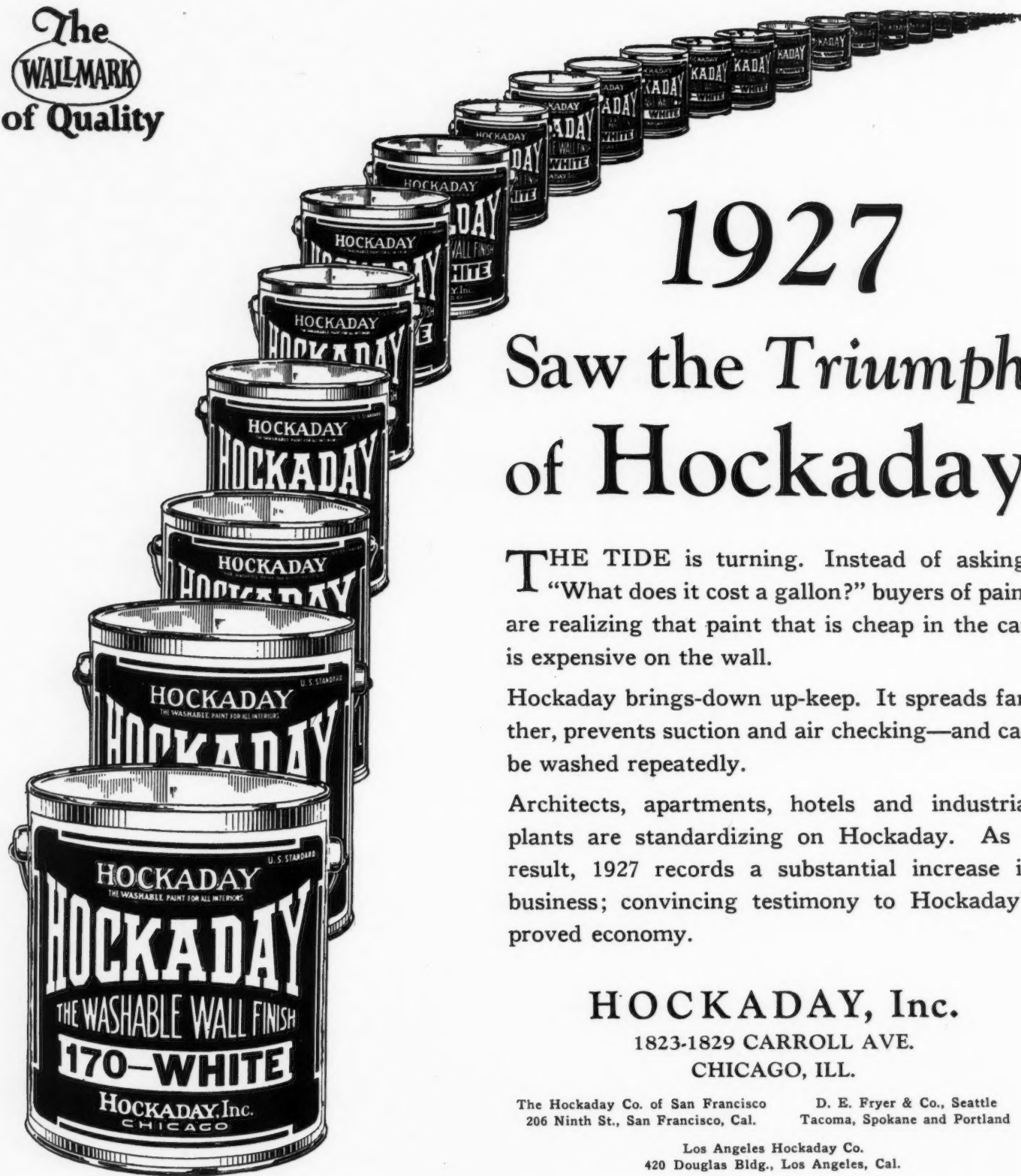
\* \* \*

Mr. H. S. Myers, architect, with offices at 36 Upland Road, Kiburn, Wellington, New Zealand, is anxious to receive literature and catalogs of American manufacturers of building materials and equipment.



Beach House, Solano Beach, for Douglas Fairbanks and Mary Pickford. Designed by William Cameron Menzies

The  
WALLMARK  
of Quality



# 1927

## Saw the Triumph of Hockaday

THE TIDE is turning. Instead of asking, "What does it cost a gallon?" buyers of paint are realizing that paint that is cheap in the can is expensive on the wall.

Hockaday brings-down up-keep. It spreads farther, prevents suction and air checking—and can be washed repeatedly.

Architects, apartments, hotels and industrial plants are standardizing on Hockaday. As a result, 1927 records a substantial increase in business; convincing testimony to Hockaday's proved economy.

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# INSTITUTE AND CLUB MEETINGS

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

At a recent election the Southern California Chapter, A. I. A., named the following new officers for the year 1928: President, Pierpont Davis; Vice-President, Edgar H. Cline; Secretary, A. S. Nybecker, Jr.; Treasurer, Fisk Haskell. William Richards was elected director for three years.

Seven delegates and seven alternates have also been named for the National Convention of the A. I. A. to be held in May, 1928. The names are as follows: Delegates, A. M. Edelman, Reginald D. Johnson, W. L. Risely, Sumner M. Spaulding, Fitch H. Haskell, David J. Witmer and William Richards. Alternates, Stiles O. Clements, H. Roy Kelley, Alfred W. Rea, Eugene Weston, Jr., George Washington Smith, Donald D. McMurray and C. M. Winslow.

At the same meeting A. C. Weatherhead, head of the Architectural Department of the University of Southern California, introduced Mr. Cogswell, who spoke on "Artland," which is an educational movement now on foot in Southern California to foster an appreciation of the several forms of art and their interrelation not only among the general public but among those professional and practicing members of those several phases of artistic expression as well.

A second speaker was Ken Nakazawa, lecturer and writer on Oriental arts, who spoke on the art and architecture of China and Japan. His talk, which was most interesting, was illustrated with lantern slides.

Harris Allen, President of the San Francisco Chapter, A. I. A., who was present at this meeting of the southern body, spoke briefly of the vital part that the latter organization has played in institute work and affairs generally, and commented upon the inspiration that its members have provided for other A. I. A. chapters in California and throughout the West.

\* \* \*

## WASHINGTON STATE CHAPTER, A. I. A.

The regular monthly meeting of the Chapter was held at the College Club, Seattle, Thursday evening, December 1, preceded by the usual dinner at 6:30 p. m.

During the dinner there was an informal discussion of the proposed city water tower at Woodland Park, which gradually faded into a discussion of modern art in general and of the exhibition at the Seattle Fine Arts Society Gallery in particular. There seemed to be some doubt as to the inward meaning of one of the pictures, "Gold Fish in a Bowl," with the feeling that the artist either had some mystic message or was gently "spoofing" the public. No one seemed to know just what were the elements of beauty in some of the pictures, but it was pointed out that many had found them of genuine interest and merit and the conclusion was that like the proverbial taste for olives, it could be cultivated.

After the dinner, the business meeting was called to order by the President, with the statement that, as this was the last business meeting of his administration, it would be entirely informal, a familiar gathering together to finish up the year.

The minutes of the three preceding meetings were read and approved. Mr. Albertson, the chairman of the committee authorized at the last meeting for the purpose of securing a general committee to further City

Planning activities in the city, reported a list of organizations from which the members of the general committee were being chosen, and outlined, in a general way, its proposed organization and purpose. Mr. Albertson also reported for the Nominating Committee the following nominations for officers for the year 1928 to be voted on at the annual meeting. The names are as follows: For President, Sherwood D. Ford; First Vice-President, F. A. Naramore; Second Vice-President, Herbert A. Bell; Third Vice-President, G. Albin Pehrson; Secretary, J. Lister Holmes; Treasurer, A. M. Allen; Executive Committee, three years, Clyde Grainger.

The President made a brief announcement regarding the annual meeting and the Inter-Scholastic Conference, these to be held at the Olympic Hotel, Friday and Saturday, January 13 and 14.

A request from Mr. Morse, the city engineer in Seattle, was presented, asking for architectural assistance in housing the water tank at Woodland Park. This was turned over to the Committee on Civic Design and it was reported that Mr. Myers, the chairman of this committee, had obtained the necessary data and preliminary work had already been started.

Mr. Jones, reporting as chairman of the Exhibition Committee, stated that the exhibition, after being held in Seattle, was transferred to Tacoma, and from there to Portland, and that the Eastern work in the exhibition had finally been sent to Eugene, Oregon. This appeared to suggest an exhibition circuit, which might be worked out for the Northwest, helping to keep the work of architects before the public.

The proposed amendment to the Chapter By-laws, defining more clearly the method of nominating delegates to the national convention, and defining their duties, was passed.

At the conclusion of this necessary business, the discussion which followed finally drifted around to publicity. It was decided, after some discussion, that the Chapter hold a special meeting in the near future, to hear and discuss a proposition which had been presented to the Executive Committee by Mr. Lloyd Spencer.

Mr. Naramore, a member of the Institute Committee on Practice, next spoke briefly on the work of the committee, quoting from letters he had received from its chairman. There was also an informal discussion on the registration of available draftsmen, and also on the establishment of an atelier of architecture and the arts and crafts. The President stated that work similar to that which would be undertaken by such an atelier was being arranged for as a part of the Extension Course of the University.

\* \* \*

## LOS ANGELES ARCHITECTURAL CLUB

Owing to the rush of the Christmas and holiday season, it was decided to omit club meetings for December. Though formal sessions were thus briefly suspended, the plans for the Beaux Arts Ball, previously announced in these pages, are going forward rapidly. The night of February 3d has been named as the date for the affair. Venetian Carnival scenes will supply the atmosphere and spirit of the gathering, and settings for the event are now being constructed and assembled.



Model, Green Ophthalmic Institute, San Francisco, California. Weeks and Day, Architects





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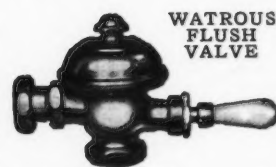
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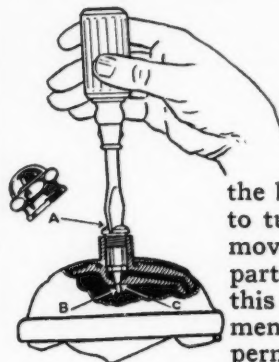
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\* \* \*

The Los Angeles Chapter of the American Association of Engineers announces an annual New Year's meeting and ladies' night to be held Thursday, January 26, at 6:30 p.m., at the Artland Club, 811 West Seventh street, Los Angeles. Those wishing to attend should notify the Secretary at room 1215, 408 South Spring street, Los Angeles.

\* \* \*

Architects Clarence Cullimore and Edwin J. Symmes announce the opening of offices in the Haberfeldt Building, Bakersfield, California. Mr. Symmes was formerly located in the Shreve Building, San Francisco.

\* \* \*

Mr. Wm. Clement Ambrose, architect, announces the opening of an office for the practice of architecture at room 902, West Coast Life Building, 605 Market street, San Francisco.

\* \* \*

Architect Wm. J. Stickney, who formerly practiced architecture in Pueblo, Colorado, is now located at 5051 Van Nuys boulevard, Van Nuys, California.



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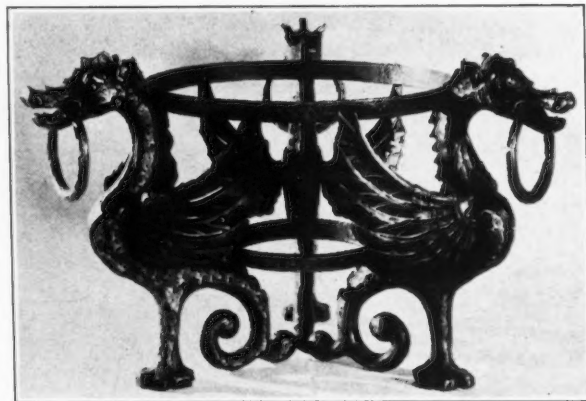
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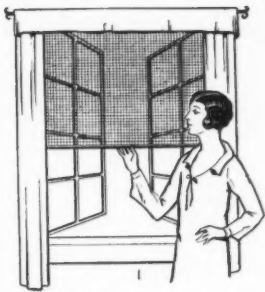


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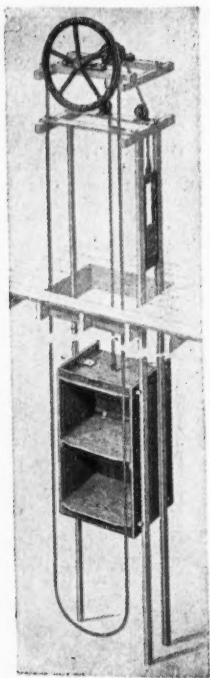
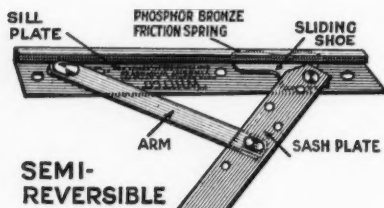
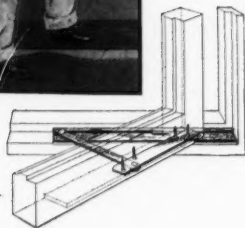
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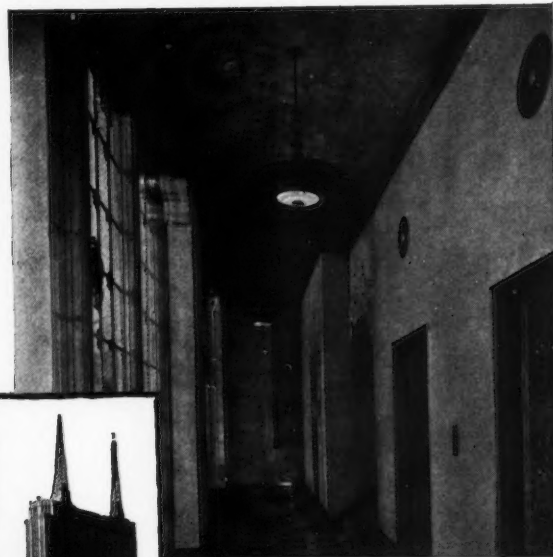
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# NEW BUILDINGS FOR LOS ANGELES

Architects Balch Brothers, with offices in the Film Exchange Building, Los Angeles, are completing working drawings for a two and three story class A theater building to be erected in San Bernardino for the West Coast Theaters, Inc. The theater will have a seating capacity of 1600 persons and cost about \$300,000.

\* \* \*

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned to prepare plans for a 13-story class A apartment hotel building to be erected on Hollywood boulevard west of La Brea avenue, Los Angeles. The cost will be approximately \$1,000,000.

\* \* \*

Architect W. Douglas Lee of Los Angeles is preparing working drawings for an 8-story class A hospital building to be erected on the corner of Alvarado street between Temple and Bellevue avenue, Los Angeles. The hospital will have accommodations for 230 beds and will cost \$450,000. Mr. Lee will also supervise the construction.

\* \* \*

Contract for the new factory building to be erected in Los Angeles for the Firestone Tire and Rubber Company has been awarded to J. V. McNeil Co., 5860 Avalon boulevard, Los Angeles. The building was designed by Architects Curlett and Beelman and will cost \$700,000.

\* \* \*

Architects Walker and Eisen are preparing plans for a 2-story class A bank and office building to be erected in Beverly Hills for the California Bank. It will cost \$225,000.

\* \* \*

Architect Myron Hunt, 1107 Hibernian Building, Los Angeles, is preparing plans for a 1-story Spanish-type concrete hospital building, to be erected in Redlands, California, for the Redlands Community Hospital Association. Mr. Hunt, together with H. C. Chambers, architect, and W. P. Shepherd, engineer, have been commissioned to prepare plans for a group of buildings to include six cottages, administration building, shops and agricultural building on a tract of land near Chalk Hill in San Fernando Valley for the Protestant Welfare Association. The buildings will cost about \$250,000.

\* \* \*

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, has been commissioned by Lydia Jean Morehouse to prepare plans for a 13-story class A hotel building to be erected on northeast corner of Seventh and Berendo streets, Los Angeles. The building will have 250 rooms and cost approximately \$650,000.

\* \* \*

Architects Willis Polk & Co. of San Francisco are completing working drawings for the new concrete and frame yacht club building to be erected at the foot of Broderick street, San Francisco, for the St. Francis Yacht Club. The structural plans are being made by T. Ronneberg, engineer.

\* \* \*

The office of Wm. H. Weeks, architect, has been moved to room 1429, Hunter-Dulin Building, San Francisco.

# NEW SAN FRANCISCO SCHOOLS

The Board of Public Works of the city and county of San Francisco have recently commissioned the following architects to prepare plans for new school buildings:

Architects Miller and Pflueger, 580 Market street, San Francisco, will prepare plans for the class C junior high school building to be erected on Arguello boulevard near Geary street. Cost, \$400,000.

Architect A. Appleton, 68 Post street, will prepare plans for a second unit to the south side high school group. This building will cost \$250,000.

Architect G. Albert Lansburgh, 140 Montgomery street, San Francisco, is preparing plans for a 2-story addition to the Polytechnic High School to cost \$125,000.

Architect Dodge A. Reidy has been commissioned by the city and county of San Francisco to prepare plans for a 1-story frame elementary school building to be known as the Balboa Elementary School. The building will contain twelve class rooms and cost \$100,000.

Architect Joseph Rankin, 57 Post street, will prepare plans for an addition to the Edward Robeson Taylor School to cost \$75,000.

Architects Reid Bros., 105 Montgomery street, San Francisco, are preparing plans for the Marina Elementary School to be erected on the corner of Divisadero and North Point streets and to cost \$100,000.

\* \* \*

The Income Properties Co. of California, 436 Fourteenth street, Oakland, have commissioned Architects Weeks and Day, Financial Center Building, San Francisco, to prepare plans for a class A theater to be erected on the south side of Seventeenth street between Telegraph and San Pablo avenue, Oakland. The theater will have a seating capacity of 1300 and will cost approximately \$1,000,000.

\* \* \*

Architect Henry H. Meyers, Kohl Building, San Francisco, has completed plans and figures will be taken shortly for the 3-story and basement class B reinforced concrete loft building to be erected on the southwest corner of Castro and Ninth streets, Oakland, for the Langley and Michaels Drug Company. The building will occupy a ground area of 100 x 175 and will cost \$150,000.

\* \* \*

The trustees of the M. H. deYoung Memorial Museum of San Francisco have decided to tear down the old Egyptian Art Palace that adjoins the deYoung Memorial Museum, and to erect a new unit on this site. Architect Frederick H. Meyer has been commissioned to prepare the plans.

\* \* \*

Architect F. Eugene Barton, Crocker Bank Building, San Francisco, has prepared plans for four English and Italian type dwellings to be erected in San Francisco by W. R. Voorhees, Inc. Each house will cost about \$25,000.

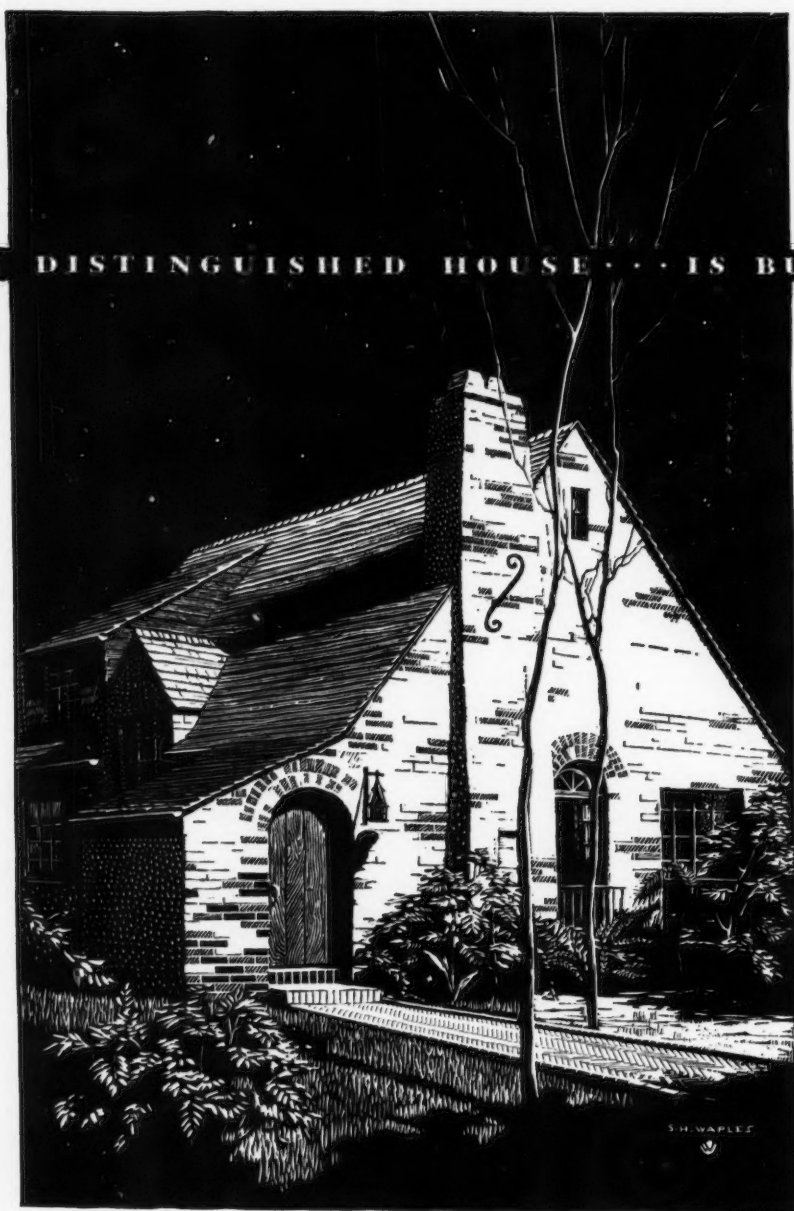
\* \* \*

The J. C. Carly Co., 823 "J" street, Sacramento, has purchased property on South Curtis, Oak Hill, Sacramento, and will erect ten new homes to cost \$94,000. Plans will be prepared by their own draughting department.





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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / FEBRUARY 1928 / NUMBER TWO

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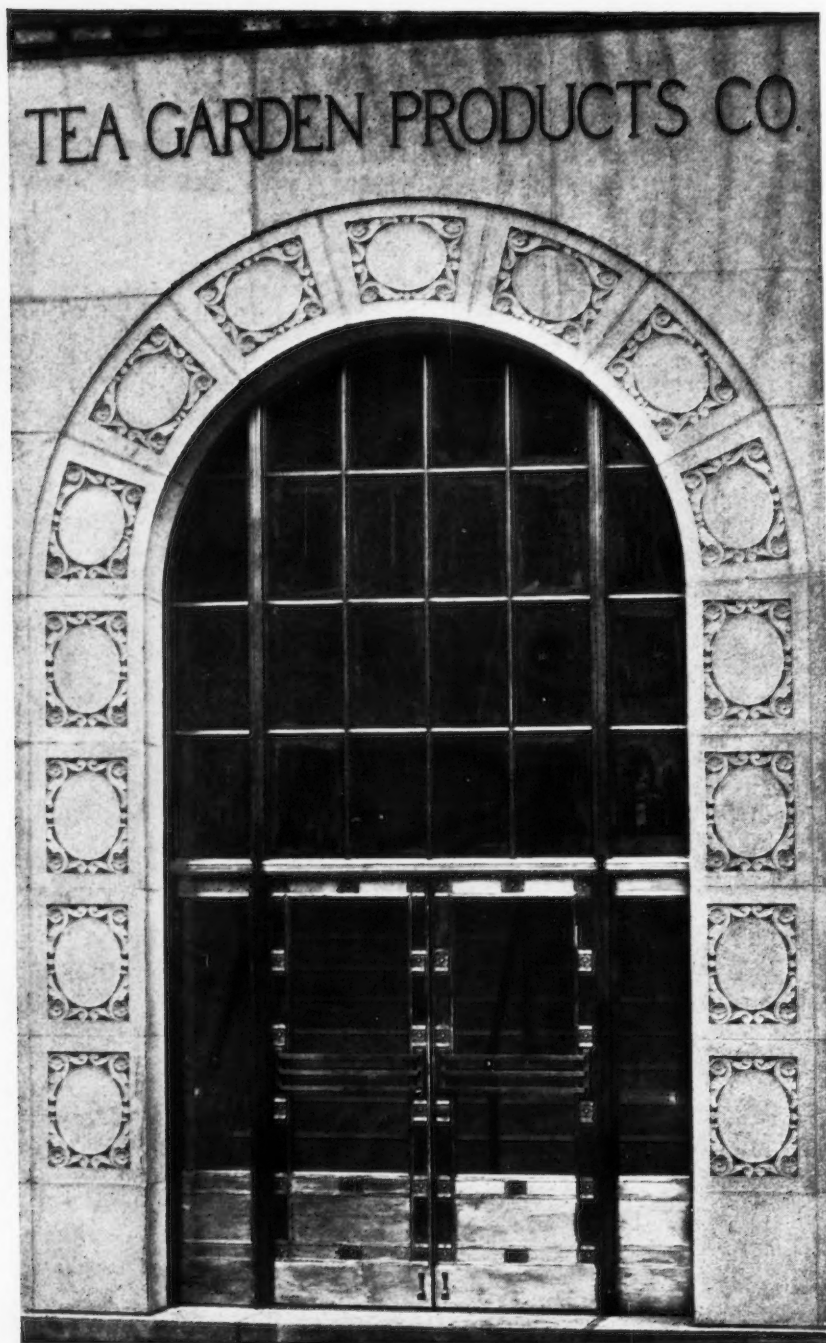
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### A NOTABLE WOMEN'S CLUB HOUSE

[BY HARRIS ALLEN, A. I. A.]



THE NEW HOME of the Los Angeles Ebell Club is a distinct architectural achievement. Just how fine it is will probably be realized more by other architects than by the general public, for some time to come—except that it is big, and the grand scale cannot help but impress people. There is nothing flamboyant about it, nothing bizarre. It is almost severe in the restraint of its facades, the dignified simplicity of its main apartments. Nowhere is there any theatric appeal to the eye or the emotions; no attempt is made for the novel, the extreme, the esoteric, the symbolic. However, it is real architecture, not in the simplest but in the most direct terms.

As with every notable building, it is to the plan we must look for the key to the building's success, and to understand the plan, the problem to be solved must be made clear. This included the special requirements and functions of the club, the exposure, shape and contours of the site, cost and other practical features.

The lot is about 150 by 500 feet, with north, east and south exposures on three wide streets, and falls fifteen feet from one end to the other. Wilshire boulevard and Eighth street are the principal frontages.

The Ebell Club is theoretically a study club, composed of about three thousand women members. Studying is carried on through sections, devoted to literature, music, drama, the fine arts, travel, and many other subjects (omitting politics and religion). It has developed somewhat extended social activities, in the nature of both club affairs, for all members, and private functions, large and small. Dramatic work, for experiment and for entertainment, has become a very important part of the club life. Catering for luncheon, tea, dinner, dance, is of course an essential feature.

A study of the plan will show how adequately these requirements have been fulfilled. Unfortunately the upper floor plans were not available; they contain many rooms, small and large, for meetings and functions, and a comfortable library. On the main floor, it may be well to

point out the strategic position of the kitchen, accessible to all the main rooms and the patio terraces, opening directly to the service driveway, with ample light and ventilation and yet consuming no desirable room space; and to the isolated but closely connected theater wing.

This theater is, indeed, a triumph in itself. With its separate street entrances, it can obviously be used—rented or leased—for purposes foreign to the club, with ease and safety. The auditorium and balcony hold about thirteen hundred. There are two ample foyers; and the most generous stage it has been my fortune to see, outside of the best professional theaters. It is eighty feet wide by thirty-two feet deep, to be exact; sixty feet high, and with a proscenium arch forty-one feet by twenty-seven. The acoustics are marvelous—there is no other word for it—and while on that subject, it is interesting to know that every principal room or corridor in the building was carefully studied for acoustics (consulting with Prof. Verne O. Knudsen of the University of California at Los Angeles), and through the use of acoustic plaster and special floor coverings and hangings all echoes and noise difficulties have been eliminated. It sounds like a fairy tale—but it is true.

The architectural treatment of the exterior is quite clearly shown in the accompanying views. It is Italian in spirit, excellently proportioned and detailed, suggestive rather of the mansion or villa than of the institution. The surface is not a decorative veneer; the building is of reinforced concrete, monolithically poured, and the impressions of the forms remain; a treatment of colloidal stain has penetrated without affecting the texture. The wall surface thus obtained is interesting in itself, and the elements of architectural composition which might be considered as “applied” are in reality integral parts of the masonry; in form, they are large enough, and simple enough in detail, to be logical in the manner of their treatment. The structural cost was under thirty-eight cents per cubic foot.

The patio is the one feature which departs from the direct and straightforward in its architectural setting; and since the varying elements

of terraces, loggias, stairways, arcades and roofs are in all cases the natural expressions of plan and function, and there is no sense of any forced effect, the result is delightful and refreshing. It is amazing to find so much accomplished in so short a time in the way of landscape architecture (for which Florence Yock and Lucile Council are responsible), but the amazing is commonplace in Los Angeles. A few years' growth of vines and thickening shrubbery—potted plants and tubbed trees on the terraces—gay awnings and summer frocks—and one can picture this patio as a most enchanting spot, under the warm blue skies of sunny Southern California. The stepped terraces and arcades are cleverly handled, and the space between walls, fifty-five by one hundred and thirty feet, seems even more spacious, on account of the interesting breaks in surrounding walls and roofs.

A word should be given to the interior equipment. Mr. Sumner Hunt and Mr. Silas Burns, the architects, collaborated, with evident harmony and with harmonious results, with George Reynolds as to furnishings and with Julian Garnsey as to interior decoration, color, wall and ceiling finish, and so on. This pleasant co-operation extended to the other minor departments of equipment, and it is worth comment. Even more than outside, the impression is created, not of an institution, but of a gracious, stately, but hospitable private mansion. In the large apartments, instead of a stiff formality or a sticky magnificence, one finds an atmosphere of easy comfort, of pleasant spaciousness; the small rooms carry a note of daintiness or of quiet richness according to their various functions.

The Ebell Club as a whole is an excellent example of that new note of restraint, of thoroughly studied and sincere architectural technique, which has been developing in Southern California.

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